

# PREPARATION FOR TEACHING

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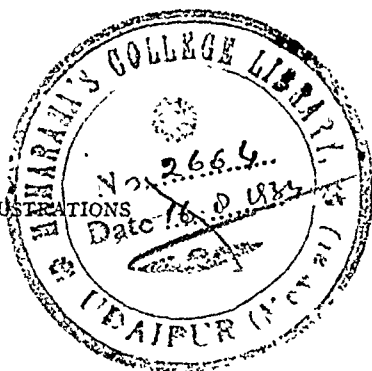
A PRACTICAL MANUAL FOR TEACHERS IN TRAINING

EDITED WITH AN INTRODUCTION BY

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WITH DIAGRAMS AND OTHER ILLUSTRATIONS



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## FOREWORD

THE aim of this book must be made clear from the beginning, lest anyone should think that the Notes of Lessons are presented to students either to be used for their own class teaching or to be copied as "Models." Since the most perfect adaptation of a lesson to the immediate requirements of the pupils is fundamentally essential for good teaching, the use of ready-made class preparation or of stereotyped models can have little meaning or value. As, however, the very nature of the teaching process requires careful foresight and reflection, it may be a help to the student to study the preparation made by experienced teachers. With this end in view, the following Lesson Notes are given for analytical and comparative study. In them can be seen the statement of aim, the summary of matter, the preparation of method, the selection of lesson form. A deeper realisation of the process of teaching may perhaps be gained by students from this study than from the reading of method books, which, dealing only with abstract theory, appeal to the maturer mind. For beginners, at least, there is something more stimulating in the practice of an art than in its theory, and this holds true of the art of teaching as much as of any other. True, there is danger that the unoriginal may attempt to copy the models slavishly, but this risk must be run for the sake of those for whom they will prove a stimulus. It is as suggestions, then, that these notes are offered, and as suggestions merely of ways of preparing for teaching. They embody, not a rule of thumb, nor short cuts, nor clever tricks, but an attempt to give concrete expression to living principles. Kindly contributed by nine different members of the Staff of St. Charles's Training College,

these lessons, given under very varying circumstances and to different types of classes, have been collected together with no attempt at sequence or completeness of matter, but as showing varied methods of preparation or different ways of meeting the child-mind. From them the student may glean some ideas of the points to consider or to emphasise in teaching, what to pass over lightly, how to grapple with difficulties.

Experience shows how hard beginners find the task of drawing up these notes. Conscious though they are that the period of training includes a more or less elaborate and intensive study of method, they are often strangely powerless to give shape to their ideas and are apt to fall back upon stereotyped forms of oral lessons, neglecting all other ways of making teaching effective. Nor can they always find help from those who supervise them. Older teachers have sometimes forgotten the necessity for such preparation, though they are now reaping the fruit of experience gained in the exercise. Moreover, people are apt to feel that teaching methods are so individual a matter that they shrink from suggesting their own to another. The student will in time elaborate her method of instruction, they argue. True, but meanwhile much precious time is wasted and "teaching practice" slips by with little result.

That very real good accrues to the average student from a period of intensive study of method, few who have the care of their training will doubt. Teaching, like any other art, depends much for its full and perfect development on practice and reflection. It is to those entering upon such a period of "teaching practice" that this book will be of interest, for by that time some grounding will have been acquired of the

essentials of educational psychology and hygiene, and this knowledge will add point to the analysis, comparison, and discussion of the notes of lessons. The student will view in the light of this study how the teacher has adapted the method and form of the lesson to the matter in hand, the steps of her exposition, the co-operation she demands from her class. It is not expected that any one reader will like all the notes given in this book. Some may like none, yet even these can derive advantage from its perusal. To know what methods do not suit one is to have made one step along the road to good teaching, and that person is the more original who has a wider field of choice. The "born teacher" makes much use of the experience of others, shaping and reshaping it to suit his individuality, while a vigorous mind often gladly gains time by adopting some simple framework for living ideas.

It is essentially at living teaching that this little book aims, teaching which has a form, clear, effective, and beautiful, and a spirit which uplifts and ennobles in proportion as it rises above the waste, unrest, and aimlessness of unskilled work.

# TABLE OF CONTENTS

<i>Age</i>			<i>Page</i>
	Introduction . . . . .	. . . . .	II
	<b>SCHEMES</b>		
12	English . . . . .	. . . . .	36
14	English . . . . .	. . . . .	38
12	History . . . . .	. . . . .	44
13	Geography . . . . .	. . . . .	46
11	Nature Study . . . . .	. . . . .	49
	<b>LESSONS</b>		
<i>Age</i>	<i>Subject of Lesson</i>	<i>Form of Lesson</i>	
	<i>Reading</i>		
	Notes on the Teaching of Reading . . . . .	. . . . .	54
8	Reading by "Look and Say" Method . . . . .	Class Teaching . . . . .	62
8	Reading by the Phonic Method . . . . .	Class Teaching . . . . .	64
7	Reading for Content . . . . .	Individual Work . . . . .	66
9	Reading for Content . . . . .	Individual Work . . . . .	68
8	Clear and Effective Reading . . . . .	Class Work . . . . .	70
13	Studying a Textbook . . . . .	Class Work . . . . .	72
	<i>English Language</i>		
12	Composition. Word Lesson . . . . .	Individual Work . . . . .	76
12	Composition. Descriptions . . . . .	Class Teaching . . . . .	78
11	Composition. Lectures on Folk-tales . . . . .	Lectures . . . . .	80
12	Spelling Lesson . . . . .	Class Work . . . . .	82
11	Spelling Lesson . . . . .	Individual Work . . . . .	84
14	Word Lesson. Names and their History . . . . .	Group Work . . . . .	86
	<i>English Literature</i>		
13	<i>The Merchant of Venice</i> . . . . .	Dramatic Work . . . . .	90
13	<i>The Talisman</i> . . . . .	Individual Work . . . . .	92
13	<i>The Talisman</i> . . . . .	Individual Work . . . . .	94
14	The World of Homer . . . . .	Discussion . . . . .	96
14	The Classical Spirit in English Poetry . . . . .	Oral Lesson . . . . .	98
10	The Story of the Little Mermaid . . . . .	Reading by Teacher . . . . .	100
9	Rain Poems . . . . .	Oral Lesson . . . . .	102
12	A Narrative Poem . . . . .	Oral Lesson . . . . .	104
14	Appreciation of a Poem by R. Brooke . . . . .	Oral Lesson . . . . .	106
15	Three Modern Lyrics . . . . .	Oral Lesson . . . . .	108
	<i>History</i>		
15	Character of Christopher Columbus . . . . .	Group Work . . . . .	110
13	A Visit to a Fourteenth-century Monastery . . . . .	Oral Lesson . . . . .	112
14	The Revolution of 1688 . . . . .	Oral Lesson . . . . .	114
13	The Causes of the Hundred Years' War . . . . .	Oral Lesson . . . . .	116
12	Social Life in Tudor England . . . . .	Individual Work . . . . .	118
	<i>Geography</i>		
15	Climate . . . . .	Individual Work . . . . .	122
12	England and Wales. Relief . . . . .	Oral Lesson . . . . .	124

Age			Page
12	Gardens . . . . .	Discussion with Picture Lantern .	126
10	Australia. An Introductory Lesson .	Discussion with Picture Lantern .	128
11	China Studied in a Story . . . . .	Class Reading and Discussion . .	130
	<i>Nature Study</i>		
11	Leaf and Bud Arrangement . . . . .	Observation . . .	134
12	Bivalve Shells . . . . .	Oral Lesson . . .	136
12	Some Autumn Fruits . . . . .	Heuristic. Class Work	138
10	Habit of Growth of Plant . . . . .	Outdoor. Individual Work. . . . .	140
9	Caterpillar of the Magpie Moth . . . . .	Indoor. Observation Work. . . . .	142
	<i>Mathematics</i>		
9	Subtraction by Complementary Addition	Oral Lesson . . .	146
9	Subtraction by Equal Addition . . . . .	Oral Lesson . . .	148
11	Measurement of Area . . . . .	Individual Work . .	150
11	Multiplication of Money . . . . .	Class and Individual Work. . . . .	152
12	A First Lesson on Angles . . . . .	Class Work . . . .	154
	<i>Music</i>		
8	Changes in Time and Rhythmic Response . . . . .	Class Work . . . .	158
9	A First Lesson on Intervals . . . . .	Class Work . . . .	159
10	The Teaching of a Song . . . . .	Class Work . . . .	160
12	The Teaching of 6/8 Time . . . . .	Class Work . . . .	162
	<i>Drawing</i>		
8	Pastel Drawing . . . . .	Class Work . . . .	166
10	First Lesson in Painting . . . . .	Class Work . . . .	168
11	First Lesson in Pattern Making . . . . .	Class Work . . . .	170
10	A Co-operative Picture . . . . .	Class Work . . . .	172
	<i>Miscellaneous</i>		
12	Free Study Period . . . . .	Individual Work . .	176
11	Handwork, correlated with History .	Class and Individual Work. . . . .	178
11	Script Writing . . . . .	Class and Individual Work. . . . .	180
12	Elementary Science. Evaporation, Condensation, and the Forming of Clouds	Class Work . . . .	182
12	Expedition to the Tower of London .	Expedition . . . .	184
	List of Books	. . . . .	188
	Index	. . . . .	189



# INTRODUCTION

## TEACHING AND LEARNING

By "teaching," let us understand "causing to learn," whatever form the process may take; by "learning," the assimilation of facts, ideas, ideals, the acquirement of manners, habits, skill, the deepening and direction of emotion, the training of appreciation, the formation of a balanced character. It is in the widest sense that the two words are to be understood in these pages, so that we are justified in saying that the teacher should always be teaching. The children, indeed, are always learning, if not from her, then from one another. In the first case they acquire knowledge that makes for life, in the second they pick up at random information generally valueless and often pernicious. By skillful direction of interest and activity children may be made to assimilate, even unconsciously, that which will be of use to them.

## THE INFLUENCE OF THE TEACHER

Any teacher who has seriously faced her responsibility knows that she is bound, by her profession, to exercise upon children, each time she comes into contact with them, an influence which uplifts them. Intercourse with her must give them some refinement, whether in speech, or thought, or manner, some greater familiarity with noble and gentle things, some width of outlook and interest, some loftiness of purpose. Of a certain person it was once said: "Her manners are an inspiration." As a teacher ponders over the coming day's contact with her class, she may well find matter for personal immediate preparation, seeing in what practical way she can aim at her ideal. A resolve to exact better order and taste in the arrange-

ment of a room or a quieter tone among the children would mark a step in the right direction. This kind of preparation is certainly a private and personal matter. It is, none the less, a necessity.

### DISCIPLINE

By the quiet influence of her personality a teacher will very largely shape the class discipline, a matter that reacts so vitally upon all concerned. A free, happy, peaceful classroom is not obtained without paying the price of earnest thought and care. It is well worth patient observation to find out what makes for order and efficiency, for there is one type of freedom which promotes genuine activity and another which produces only bustle and distraction. To discriminate between what to encourage and what to suppress is not easy. Mannerisms of the teacher are often the cause of a want of discipline in the classroom. A habit of speaking loudly and aggressively, of repeating orders without seeing that they are carried out, an irritating repetition of words or phrases, a patronising tone, a slovenly carriage, or bad voice-production, are all hindrances to good teaching, which can only be corrected by thought and watchfulness.

### DISTRIBUTION OF TIME

Closely bound up with the question of discipline is that of class organisation and the management of time. Although good modern schools try to minimise as far as possible the restless and unnatural effect produced by too many and too violent changes of occupation, nevertheless the very exigencies of life and the fact that different specialists are working in co-operation make some kind of division of lesson-periods a necessity. In any case, the good use and proper distribution of time are essential to successful work. For all these

reasons we have taken lesson-periods for granted. The term will bear a different meaning in the case of a school having a highly organised, dovetailed scheme worked by specialist teachers from that which it would have in one where form mistresses spend the whole morning in contact with a class. Even where the Dalton plan is most thoroughly carried out, there is generally some modification in the direction of group work and oral teaching.

#### VARIETY OF WORK

The planning of these lesson-periods calls for both tact and judgment, for much may be done to avoid fatigue by varying occupations, so that the alternation of oral and silent work, of individual and group activity, may make the learning process more natural, and therefore more fruitful. The teacher must fit in with the general course of the day's work, and must adapt her plans to those of others. Thus, if her lesson-period comes directly after one which has called forth much thought from the children, she will not be able to demand the same effort of attention, but must use the time in some quiet work, involving drudgery, it may be, but less mental strain. Or, again, if she succeeds a teacher who has exacted strict silence and rigid immobility, she is likely to obtain better results if she can introduce into her period useful activities which allow some freedom of speech and movement. Tactful preparation is obviously needed to prevent this freedom from degenerating into mere play.

#### KNOWLEDGE OF THE SYLLABUS

Success in the preparation of these lesson-periods must depend largely upon knowledge of the different syllabuses as well as of the time-table. The more the

class schemes are made clear to the whole school, the more efficient is the work likely to be. Examples of such schemes are given on pp. 36 to 51, where care is taken to show what points will be treated in oral lessons, what will be studied in groups, what left to private effort, suggestions for reading opening up the way for original enterprises. Knowledge of one another's plans helps the teachers to correlate and systematise their work, while the children learn from the syllabuses to see a course of study as a whole, and when they thus look upon the process of learning as an individual responsibility they gain in interest and self-reliance. It may be well to stress this point, for teachers are not seldom reluctant to hamper their freedom by scheme or schedule. It is sometimes thought to be less commonplace, more artistic, to be free to act or teach upon the inspiration of the moment, and many like to add the charm of the unexpected to the other qualities of their lesson. Certainly, there is something to be said for this opinion, and no one should be deprived of a reasonable latitude to modify, adapt, and even omit certain points of a scheme.

Do the extremists, however, always realise what restraint to the children's liberty is entailed by this freedom of the teacher? There is, indeed, no slavery so great as that which makes one dependent upon the whims of another, nothing more likely to stifle initiative as to be ever expecting the unknown. When the syllabus binds both teacher and pupil, it draws them together with a bond of sympathy. They discuss it, plan their work together, each knowing what to expect from the other. It is, moreover, in itself enlightening to see the rational order in which the different parts of a subject are treated, and experience proves that children, who know what to expect in each class

exercise, are glad to get on with the body of their work. Teachers do well to encourage this attitude of mind by talking over the syllabus with the class and by facilitating reading and attempts at private research work according to individual interests. Periods of free study when each one is at liberty to make up arrears, memorise facts hitherto imperfectly mastered, or engage in some original work, are most profitable, once the class has learned how to use such opportunities.<sup>1</sup>

#### THE PLANNING OF A LESSON PERIOD

Broadly speaking, then, we may truthfully say that the syllabus leaves the young teacher comparatively little freedom in the immediate choice of subject. Nevertheless, within certain limits, a selective work is necessary when planning a lesson. It is for each one individually to decide what to emphasise, what to illustrate, what to neglect. The subdivision and distribution of the matter, the method and form of any lesson, are all left to the discretion of the teacher. Each of these three points claims attention and consideration.

#### AIM OF THE LESSON

In order to plan a lesson with shape and coherence, the teacher must be clear as to her aim, both general and particular. The general aim shows the principles upon which the study of any subject is based, and the direction taken by the teaching throughout the year; the particular aim varies with the different types of lessons. Thus, in a course on English History in the Middle Ages, the general aim may be to rouse a vivid interest in the past, to show the origins of present-day

<sup>1</sup> See p. 176.

institutions, to create a habit of historical thinking ; but the particular aim will be, now the conveying of an idea, now the portrayal of character, now the unfolding of a sequence of events. It is well for beginners to formulate their aim or to show it clearly by the title of their lesson notes. Compare, for instance, the nature-study lesson, p. 138, with the one on p. 140. In the first, the aim is stated : " to make the children realise that the pistil of a flower forms a fruit, and that the structure of the fruit depends on that of the flower " ; in the second, the aim is clearly inferred from the title.

The aim of a lesson must largely be taken into consideration when judgment is passed on the greater or less success of the teaching. It would, moreover, be very enlightening, after a term's work, to reflect upon the whole series of aims for the lessons on any subject, and to compare these with one another and with the results achieved. The teacher would then see if her efforts are being rightly directed, if they are successful, if her teaching is systematised and well proportioned.

#### MATTER : NOTES OF PRIVATE STUDY

When once clear as to the aim of a lesson, the teacher must study or revise the question to be treated, as she must know a great deal more than she will actually impart. Notes of reading taken in the course of this personal preparation should certainly be kept, apart, of course, from " teaching notes," which, being written to meet each special occasion, are best destroyed at the end of a school year. The possession, however, of records of study, together with that of diagrams, maps, and other helps to teaching, is proof of conscientious and living work. Here, indeed, we

touch the bedrock of honesty, for no one has a right to profess to teach that which he has not mastered. To slur over the necessity of study and reading is a fault uglier than it is sometimes painted.

#### MATTER : SUMMARIES OF LESSONS

Some people prefer to keep the summary of a lesson apart from teaching notes, these latter, they contend, being best confined to method and form of class organisation. For beginners, at least, there are many advantages in succinctly drawing up on paper an outline of the matter they mean to teach, whether on the same sheet as the method notes (as on p. 112) or separately (as on p. 111) is of little importance. Such summaries are often written on the blackboard as a help to note-taking and revision ; moreover, they help the teacher to select wisely and draw up in a rational system the points upon which she means to dwell. If balance and proportion are to be kept in teaching, it is of first importance that the salient features of any subject be stressed rather than those that are of passing interest or that appeal merely to personal taste. The drawing up of these summaries helps this wise selection, and by giving the teacher a firmer grasp of the subject lends to her exposition a certain lucidity and balance. Again, it is probably only by seeing the plan on paper, and by comparison with other notes, that a fair estimate can be made of the amount of matter to be treated in a given time. Many a seemingly well-planned lesson-period, spent most agreeably by teacher and children, is largely wasted owing to the paucity or the triviality of the matter upon which attention has been concentrated. Time is very precious, and its use or misuse depends largely on skilful planning.

**MATTER : RECORDS OF WORK DONE**

These notes of the matter taught are also useful for revision, for testing the children, and planning new work. They are, lastly, indispensable to the head mistress in the case of an enforced absence of the class teacher, for the pupils will certainly suffer less if the substitute can be given, together with the syllabus, the record of the work already done.

**METHOD : CHOICE OF METHOD**

Preparation for teaching includes, in the second place, the consideration of methods used in exposing new ideas or in training skill. We speak here of actual teaching method as distinct from the form of class organisation which will be treated later. Students have generally studied some books of method, especially such as treat of the matter of their special subject. They have learned that there is a psychology of reading and writing, and have made themselves familiar with such fundamental processes as those of perception, attention, retention, suggestion, the formation of habit—they know something of the laws which govern fatigue and the training of manual skill. The pedagogical ideas acquired from this study will be largely tested in the classroom by the character of the methods chosen and their suitability both to the subject treated and to the individual characteristics of the class. The choice of both method and form can only have meaning when looked upon as a means to an end, that is to say to better learning. Thus if the teacher knows that the children will learn less from private study than from a clear oral lesson to which she brings to bear all the vigour and originality of her mind, she should not hesitate to teach orally.



She may, on the other hand, balance against the advantage of her more mature presentation the inattention and forgetfulness of her particular class, and so judge that they will learn more by their own effort and inductive work, however imperfect this may be.

#### METHOD : EXPOSITION

“Exposition,” says Sir John Adams,<sup>1</sup> “consists essentially in producing among the elements of the mental content of the pupil a combination that coincides with the combination existing in the mind of the teacher.” The preparation of exposition is of first importance, whether in treating of new matter or in attempting to broaden or deepen ideas already familiar. This preparation is as necessary when planning individual work as when drawing up the scheme of an oral lesson, with this difference, that in individual teaching we approach each mind from one particular side, according to its peculiar characteristics, but in class teaching we have to show our subject from many different points of view in order to make ourselves intelligible to all. With due regard to the nature of the subject, the circumstances, the very mood and atmosphere of the moment, the teacher must prepare questions, suggestions, examples, symbols, and illustrations, both verbal and concrete. She must place herself mentally in the position of the children, and must try to realise what the ideas presented will convey to them. Some teachers have an almost miraculous power of foreseeing and avoiding misconceptions ; others, on the contrary, waste time over examples or pictures which serve only to confuse

<sup>1</sup> *Exposition and Illustration in Teaching*, a book that should be familiar to every student.

children unfamiliar with the ideas they convey. From the known to the unknown, from the simple to the complex, from the concrete to the abstract, along any direction in which nature or experience points will the teacher seek the avenue to the child-mind. Appeal is made to the senses, to what the child knows, likes, is thinking about. Where possible, the pupil is given something to do, the very act of manipulation being often an "open sesame" to the mind. Illustrations are chosen to stimulate the visual type of imagination, verbal summaries to impress the audile. Use is made of repetition and comparison, with due regard to the rhythmic character of the children's power of attention and the need of variety.

#### METHOD : ILLUSTRATIONS

It seems of practical use to remind the beginner not to separate the idea of pictorial illustration from the general notion of the elaboration of ideas. The use of pictures being to make more vivid and complete some intellectual notion, or to impress the imagination and the visual memory, only those likely to attain their object should be selected. It is not always possible to get suitable illustrations, specimens, or models. The teacher will probably find a simple diagram accompanied by a picturesque description more profitable than some inferior illustration which conveys a wrong idea. It is easy to see how injudicious is the desire to bring to every lesson some picture, no matter of what quality or how remotely connected with the subject. For example, a class studying with enthusiasm "The Charge of the Light Brigade" will, generally speaking, derive little benefit from being shown a portrait of Lord Tennyson in this connection. Rather would interest be stimulated by a very simple

diagram of the battlefield of Balaclava. If, however, after several months of study of Tennyson's poems, that same class has come to have some idea of their general literary characteristics and of the mind and life of Tennyson, it may well be that the study of his features would become a matter of interest and profit.

Some simple questions to ask oneself when choosing illustrations might be :

- (1) Does this picture convey a true notion ?
- (2) Is it likely to be understood by the children ?
- (3) Will it strengthen or broaden ideas ?
- (4) Is it likely to aid retention ?
- (5) Will it appeal ?
- (6) Is it worthy of the children ?

Never let us show them anything ugly or vulgar ; we owe them too much respect.

#### METHOD : SEQUENCE

Because the teacher is dealing with rational minds, she will find the need for some logical or psychological sequence in her methods. The rational appeals to rational beings, even when these are still immature, and, moreover, investigations into the function of memory point clearly to the connection between a systematised grasp of ideas in their various aspects or inter-relations, and their retention. Good, coherent methods are necessary, then, in every type of teaching, the quality of the explanations being of first importance. Perhaps it is most necessary to remember this when planning individual work, for random answers to desultory questions given by a much-harassed teacher "going round the class" are not very conducive to logical grasp. Often a difficulty common to several children is better treated by a well-planned, collective explanation than by brief, spontaneous

answers to each query, the very atmosphere of leisure being a help to understanding.

The need for sequence in the presentation of ideas will itself shape the framework of the oral lesson, though this will vary somewhat with every teacher. Some take three headings: matter, method, co-operation of class. Others use the Herbartian steps, or a variation of their own making. A good simple scheme can be made of four points given as helps for essay writing to J. Mozley when an undergraduate at Oxford.

(1) *What is the case?* Definition—aim—introduction.

(2) *Why or how is it?* Elaboration—illustration.

(3) *What follows?* Discussion—solution of any problem.

(4) *What then must I do?* Co-operation of class—general application.

Whatever the framework, the notes of lessons should contain the statement of some clear, particular aim, and some method of introduction, by which to tune the mind, as it were, to the subject treated. The steps of the exposition can then be set out in any way that makes the lesson clear, well-proportioned, balanced, and artistically complete.

#### METHOD: CO-OPERATION OF THE CHILDREN

Preparation must also be made to elicit from the children an intelligent co-operation with the teacher, for it is only by taking an active part in the work that they will obtain a grasp of the subject. This co-operation may take the form of a discussion, the answering of questions, the solution of problems, the production of original work. Hand and head should

be employed in the task, for the more all-round the grasp, the better; and active physical work on a subject can make the nervous system a powerful ally. The wise teacher will not neglect opportunities to enlist the help of sight and hearing, of touch and the sense of rhythm. The task set must be neither too easy nor too difficult. It should be varied and chosen to suit the circumstances and the time. This last point is important, for few things are more deadening to the interest children take in their occupations than to be hurried off at the sound of a bell, leaving work unfinished and unnoticed by the teacher. How often does this not happen, in these days of our overloaded time-table? Children have been invited, for example, to make a collection of illustrations to some subject, and when they bring them the teacher leaves herself no time to look at them, or allows but a few minutes for glancing at what has perhaps been the object of intense and loving care. A teacher who understands the working of a child's mind will rather set her own plans aside than risk the evil effect of such a disappointment. It is, indeed, of the utmost importance to keep alive the children's interest in their work, for the bulk of the school time must necessarily be passed in individual study, which under an unsympathetic teacher may become mechanical and irksome. The exposition of new matter constitutes a relatively small proportion of the learning process. Practice, manipulation, reading, memorising, composing, solving problems, these are the means by which the pupil converts knowledge into faculty. Now, good methods are essential to all these processes, in order that valuable habits may be acquired with the least waste of time. The preparation of these method notes should therefore be earnest and careful.

## METHOD : MEMORISING

It has been said above that the clear grasp of facts is a step towards their retention ; some direct effort is, however, also needed, in order to commit any matter to memory. At present, most schools are suffering lamentably from the neglect of such efforts. We seem to have so overstressed the truism that children should not be made to learn what they do not understand, that there is hardly any matter which they really make their own. Elementary mathematical tables, certain simple facts and statistics of geography and history, some formulæ of the physical sciences, some elementary rules of grammar, are vitally necessary to the learner and should be memorised as soon as their meaning has been grasped. The teacher must select with discrimination and present with tact the matter to be memorised. Above all, she must teach how to learn by heart and must insist that each child clearly masters something, according to individual capacity. Knowledge of the laws of memory forms an important part of the mental equipment of every teacher, who should also know how to test work, how to draw up and use simple records of progress. The effort needed in order to memorise strengthens character and gives a standard of attention even if it does not actually improve faculty. To this effort the teacher must stimulate, for children's will-power is still undeveloped, and they need help and encouragement where drudgery is involved. The more the stimulus can come from joy in work accomplished and duty done, the more successfully has the teacher played her part ; but it is better to use some healthy external stimulus, such as competitive tests, than to allow the learning process to become superficial and unreal.

## METHOD : CONSCIOUSNESS OF METHOD

Lastly, it must be remembered that consciousness of a method used adds much to its effectiveness. Some interesting investigations have recently proved that older children, at least, profit markedly by the realisation of the process gone through in any work, whether intellectual or practical. It is always a good sign when children can give a clear account of what they have done ; it is a still better sign when they know how they have achieved their aim. In the Arithmetic lessons, pp. 146 and 148), and in the Spelling lesson, p. 82, care has been taken to make the method perfectly clear to the child. This is also attempted in the Reading lesson, p. 72, the aim being, in each case, to teach not only the given subject, but "how to study," and thus to form habits and power of work and to give a standard of achievement.

## FORM : CHOICE

We now come to the question of the form which shall be given to the children's activity, since the planning of a lesson-period involves the choice it may be of an oral lesson, of individual or group work, or of other forms of activities. There is much food for thought on the inter-relation of form of class-organisation and of method of teaching, the one being of use only in so far as it helps the other. We have indeed made much advance of late years, in England, by the greater freedom, interest, and vitality which better understanding and a more human spirit have brought into the classroom, but perhaps we have sometimes sacrificed good teaching to pleasant class management. No one should forget that since organisation is only a means to an end, the insistence, under unfavourable circumstances, on any special form of activity, such

as "group work" or the "Dalton plan," excellent as these are in their right setting, may be a very short-sighted policy.

#### FORM : THE ORAL LESSON

Some subjects will always be best treated orally, those, for instance, that make an appeal to the ideal and the æsthetic or those which involve difficult, new, or very abstract explanations. Human speech must, at all times, be the most impressive way of influencing and convincing, and we should never undervalue the power latent in the personality and prestige of the good teacher. The mere reading of a poem by the teacher, her opinion in a discussion, her appreciations, have more weight than those of any companion, a fact which makes class teaching so potent an influence. It must not be too frequent, however, if it is to retain its power, and must be prepared with the greatest care. The selection and preparation of teaching method have already been discussed ; it is only necessary to remind the teacher of the many practical details that must be foreseen if books, apparatus, pens, and pencils are all to be at hand when required.

#### FORM : HEURISTIC WORK

The term "oral lesson" most properly belongs to the process of exposition, but oral class work can also take an heuristic form, the children attempting to solve a problem, under the guidance of and in close co-operation with the teacher. Preparation for this will largely consist in making the task possible for the children, and in foreseeing what is likely to happen. The teacher must mentally go over the ground which the children will have to traverse, noting the steps of the reasoning process and preparing her questions



accordingly. It is not easy, on the one hand, to prevent the children from making random guesses, and on the other, to refrain from suggesting so much that independent reasoning is stifled. An estimate has also to be made of the time likely to be required for the children's work. Books and apparatus must be carefully chosen, the character of the teacher's preparation becoming more individual as she realises the various types of reaction that will be shown by different members of the class.

#### FORM : INDIVIDUAL WORK

The habit of foreseeing what is likely to happen is of the greatest use in planning individual work, which necessitates, obviously, a different kind of preparation from that of class work. In general, it may be said that the more individual is the activity contemplated, the more individual must be the preparation, teaching notes often taking the form of observations concerning certain children who should be followed up with particular care. Foresight as to explanations and apparatus required, knowledge of individual capacity, a quiet manner, and much resourcefulness are needed when conducting work of this kind. Indeed, one may say that, however advantageous individual work may be in theory, it is, when badly conducted, one of the blights of the modern school. It is not uncommon to find a young teacher standing aimlessly among children whom she is neither leading nor guiding, because she has not understood how necessary it is for her to be perfectly clear both as to her aim and the means she must adopt in order to obtain a desired result. In very large classes only a certain proportion of the children can fall under the notice of a teacher in one

lesson-period, but the rest must know that she is following up their progress by means of records, tests, and other devices, and above all they must feel that her attention is distributed fairly, and according to some rational plan.

Individual methods well carried out are the strength of a school, and should be given a large share of the time-table. Granted some liberty in their choice of occupation and a reasonable freedom of movement, children often look upon these quiet lesson-periods as the happiest in the day. Little folk will hum quietly to themselves in sheer contentment at a relatively long, uninterrupted period of interesting work, while older children show their appreciation by silent earnestness.

Unfortunately, students in training are apt to under-estimate the price to be paid in order to establish this happy atmosphere. With a class of children with whom they are not yet familiar and over whom they have little control, they sometimes try to achieve immediate success by methods which the experienced teacher has taken months to perfect. In order to apply itself earnestly to work, a class has to be in good control, and yet not cramped by too rigid a discipline. The children must have been actually taught and trained to study, that is, they must know the several ways of setting about different tasks, and how to find the material needed in each case. They must also have acquired some standard both as to the quality and quantity of their production, and some idea of effort and attention. The age of children will, of course, be taken into consideration when planning such individual training. Older pupils, though they need not hear the word "psychology," will be made the better scholars by a simple psychological explana-

tion of such ideas as those represented by the terms: thought, imagination, memory, habit, attention, will.

#### FORM : GROUP WORK

Closely connected with individual study is group or team work. The stimulus that comes from contact with other minds and the many lessons of unselfishness and adaptability which this kind of activity affords have made it deservedly popular. In planning such work the teacher must be clear as to the advantages she expects from it—for instance, she may rightly judge that a wearisome piece of drudgery would be much facilitated by team work. Where, however, there is a need of expert teaching, she will not leave the children to pick up at random from their classmates confused and incomplete explanations. Children need much training before they can give one another help in any way comparable to that which would be obtained from an adult. If the teacher bears in mind the importance of the quality of the teaching, she will not lightly run the risk of the waste of time, slovenly work, and desultory habits which result from ill-conducted group work. She will make every effort to train team leaders, by showing them how to frame a good question and how to exact sufficient attention and effort. Where the individual work of a class has reached a high standard, group work becomes easy. The student must realise that this is a matter of training and careful study, not to be achieved in a day. Both for group and individual work a certain amount of leisurely class routine is necessary; sudden changes of method, unexpected organisations and plans being most puzzling to children, who will sometimes spend a lesson-period trying to find out exactly what the teacher requires from them rather than in mastering the matter in hand.

## FORM : DRAMATIC

The dramatic is another form of class organisation which by its appeal to the children is very helpful in the learning process. Students, however, are not infrequently known to write notes of lessons, for example, on the study of a poem, which, after a few remarks relative to literary points, conclude with the words "Dramatise the poem," as if there were no need of foresight for this exercise which can be so full of teaching when well planned. Comparatively few children will spontaneously throw themselves into the acting of a story or poem with vivid understanding of the plot and characters, with perfect ease and suitability of voice and gesture. If the teacher has taken thought beforehand, she will be able to make suggestions opening up literary horizons which no amount of explanations can make clear. The kind of child who suffers "from having things explained" often profits enormously by the dramatic method. She acts, and understanding comes. Ideas on character can be conveyed by practising a walk, a bow, a laugh; ideas of form by discussing the position of the actors on the stage. The value of words is realised when one hears the difference of meaning conveyed by a change of stress or pitch. The teacher must plan the lesson-period so as to bring out points of importance, and must make all the children take part, if not as actors, then as most active critics.

There is perhaps no occasion more fruitful for producing dishonest or unfair work in the classroom than dramatic exercises, especially where these are a preliminary to any kind of public performance. For instance, who does not know by experience the waste of time so often occasioned in the foreign language

class when the better scholars are brought forward and elaborately practised for a play, while the weaker ones are neglected? Yet the dramatic method would produce excellent and speedy results if all were given an opportunity for speaking; but for this more regard must be had to the quality of the teaching than to that of the production. Once the desire for showy results in any department enters a classroom, the teaching is doomed. The weaker children have a right to, at least, as much attention as the brighter ones, and, therefore, dramatic work which is merely preparatory to a performance should be produced outside the school hours.

#### FORM : VARIOUS

Debates, discussions, mock trials, lectures given by the children, excursions, visits to museums and galleries, are other forms which can be a help to the learning process if carefully planned and carried out. Rigid adherence to a scheme is never demanded of a teacher; rather is adaptability the saving quality of the classroom, but in order to be adaptable one must have something to adapt. A vague, undecided attitude of mind cannot generate resourcefulness.

#### ADAPTABILITY

Having emphatically stressed the necessity of planning one's teaching, it may seem contradictory to assert that very often the only use to be made of lesson-notes, even one's best, is to put them aside and do the opposite, or at least something very different from what was planned. This is less a matter of surprise, however, if one considers how many factors have to be taken into account when dealing with people, and how necessary it is, if one wishes to influence others,

to come into direct contact with their thoughts, their moods, their feelings, with every fibre of their conscious life. Thus if a teacher finds, owing to unforeseen circumstances, that her plan will not meet the needs of the pupils, she must modify it and adapt herself to the conditions of the moment.

It is perhaps not too far-fetched a metaphor to liken the attitude of a teacher to that of a general on a battlefield, constantly adapting his plan of action to every move of the enemy, clear as to his aim, but ready to drop the unessential and to make use of every circumstance. Or again, one may take a lesson from the wise doctor, who studies the nature of the illness he is treating and knows in what direction to look for favourable symptoms. Nevertheless, he makes his patient's constitution his first consideration, prescribing only those remedies suitable to the particular case. He is always cheerful, always hopeful, and so far from being depressed by meeting with a lack of response, he looks upon the weakness of the patient as a challenge to his skill. The power to bear cheerfully the small hardships and disappointments of each day, the belief that the weak and less gifted children need her special care, would give a bright, hopeful character to the teacher's influence and add greatly to her power for good. It is hard for the beginner to believe, on the one hand, that careful consideration should go to the planning of every detail, and, on the other hand, that *nothing is vital in teaching except the spirit*, yet this is one of those paradoxes which bears the test of life.

#### SELF-CRITICISM

Although written preparation is of very real worth for its indirect influence on the quality of the teaching

and for the experience it gives in the use of methods, which later on will come spontaneously, nevertheless the student must not expect to find a direct connection between the value of the lesson-notes and that of the class for which they were written. So many factors have to be taken into consideration when estimating the worth of a lesson; the teacher's manner, tone, resourcefulness, adaptability, and understanding of the class, all count for so much, that it is impossible to prophesy from written notes the quality of the lesson. Immediate and tangible results are less to be expected from preparation, however careful, than a steady rise in the general level of the teaching.

The following questions are offered as a guide to self-criticism. Some may be a help at one time, some at another, or they may suggest other points which it would be well to examine:

(1) Did this lesson fit into a coherent scheme, or was it isolated?

(2) Had it a definite beginning and a definite end?

(3) Did I teach what I intended to teach?

(4) What facts did I teach, or what training did I give?

(5) If I did not teach what I set out to teach, why did I fail? Was the matter too easy or too difficult? Did I know it thoroughly? Was the method at fault? Was the discipline defective?

(6) What were the most successful parts of the lesson? Why did they succeed?

(7) What was the best answer given by a child? By what question was it elicited? Did the children ask spontaneous questions?

(8) Did the children do any personal work?

(9) What were the weakest parts of the lesson? Why were they weak?

(10) If the lesson developed on different lines from those I had anticipated, was I able to adapt myself to the altered circumstances and to make use of them?

(11) If I could give the lesson again, how would I alter it?

(12) Have I gained some insight into the children's minds, or have I grasped some principle of teaching?

## CONCLUSION

In the light of the thoughts given in this introduction let the student now study the lesson-notes, keeping always in mind that they are presented as suggestions of ways of preparing.

Many of these notes have been used in lessons, whether given privately or as demonstrations. The result of these lessons has been recorded, but nothing can reproduce here the living qualities, the vitality, which made them a success. The student is asked to concentrate on the method of drawing up the scheme, on the various forms used, on the different presentations of the subject. As has been said, there is no attempt to provide any sequence of matter, neither is one method given as being better than another. Variety has been aimed at in the choice, for, to quote one of His Majesty's Inspectors: "Use any method or notes you like—the great point is to get there." And where do we hope to get? At the souls and the minds of our children, to civilise and harmonise and uplift them, to make them happy and good.



## **SCHEMES**

### **NOTE**

**EXCEPT** where the contrary is expressly stated, the Schemes and Notes of Lessons, even when treating of the same subject, have no relation one to another.

# ENGLISH SCHEME

Age 12

Six Weeks' Work in English. Four Periods each week.  
Tennyson's "Passing of Arthur" and C. Yonge's  
*Little Duke*

Oral Lessons.	Silent Reading.	Composition.	Oral Reading or Recitation.	Individual or Group Work.
1 First reading of poem with the minimum of explanation.	(1) "The Passing of Arthur" to p. x, "Then rose the King." (2) <i>Little Duke</i> , chs. 1 and 2.		(1) Poem: twelve favourite lines from first verses. (2) Prose: dramatised reading of chs. 1 and 2.	Answers shortly in writing, from your books: (1) Who was Arthur? (2) Whence did he come? (3) How did he spend his life? (4) What do you know about Merlin? (5) What do you know about the Holy Grail?
2 Lesson on Chivalry. Idea of Knighthood. Page. Esquire. The Vigil. War, jousts, tournaments, etc.		Composition on "Knights."	Prose: <i>Little Duke</i> , The Hall, pp. 1 and 2.	Answer orally: (1) How did the Normans build their houses? (2) How and what did they hunt? (3) What is a pupil in chivalry? (4) What armour did the Normans wear? (5) Did the nobles go to school? What did they learn?
3 Lesson on King Arthur. His life and work. The Christian spirit of the poem "I found Him in the shining of the stars." Camelot. The Round Table, the Knights, etc.	(1) Poem: p. x to p. y. "The sequel of to-day." (2) Prose: chs. 3 and 4.		Reading aloud of essays. Discussion.	Who were Sir Bedivere, Launcelot, Galahad, Sir Gawain, Guinevere? Who was Duke Rollo?

Oral Lesson.	Silent Reading.	Composition.	Oral Reading or Recitation.	Individual or Group Work.
4 Lesson: "The Quest of the Holy Grail." Launcelot, Galahad, Guinevere, etc. Merlin. Ideas of endurance, purity, courtesy. Cf. Poem and <i>Little Duke</i> .	(1) Poem: p. y to p. z. "Then murmured." (2) Prose: chs. 5 and 6.	A Conversation with the Little Duke. What would you like to ask him?		Make a list of new words met with in the two books, also a list of phrases, and sentences you liked.
5 Lesson: The Story of the Sword: its inner meaning. The word-pictures of the poem. The most musical passages.	(1) Poem: to the end. (2) Prose: to the end.	Sir Galahad.		Look up the meaning of the following: feudal system, baron, vassal, serf, fealty, homage, cathedral, abbey, chapter.
6 Re-read the greater part of poem. Talkover: Avilion. "The old order changeth." "More things are wrought by prayer." Excalibur. Bring out the spiritual meaning.	Finish poem or prose or re-read favourite passages.	Avilion as you picture it.	(1) Poem: "and slowly answering Arthur" to "my wound." (2) Prose: Reading from chs. 5 and 6.	

## NOTES FOR STUDENTS

THE working of this scheme would obviously depend upon the teacher's appreciation of *King Arthur* and of the idea of Chivalry. She would be successful in so far as she made the fascination of the poem and the interest of the story take hold of the children.

The divisions of time correspond to what the teacher thinks she will be able to do in each week. She will, of course, alter her plans as need arises.

Lists of new words, phrases, and ideas which are being presented to the class should be kept in a record book, so that repetition may ensure their mastery.

Some of the better reading and recitation should be done before the class. The less good could be heard individually during the periods for individual work.

# AN ENGLISH SCHEME, SHOWING CORRELATION OF READING AND COMPOSITION

Age 14

## Typical Ballads

<i>Suggestions for Individual Work.</i>	<i>Group Activity.</i>	<i>Oral Lessons.</i>
<p>1 Make a list of ballads which have a refrain, and write the words of the refrain beside the title.</p> <p>2 Note all the instances of question and answer which you can find in the ballads, especially instances in which the same question is repeated several times.</p> <p>3 Note any <i>other</i> instances of "repetition" that you can find. Are they all on the same pattern?</p> <p>4 Write a list of descriptive phrases relating to colour (such as "grass-green cloak," "blood-red wine"), and note any allusions to gold and silver and jewels. Can you think of any other type of story that resembles the ballads in colouring?</p> <p>5 Make a collection of phrases relating to <i>number</i>, and note the numbers most frequently used. Do these remind you of any other type of story?</p> <p>6 Divide the ballads into two groups—those which are purely narrative, and those which make use of dialogue.</p>	<p>1. Dramatise the ballads that appeal to you most, especially those which have a refrain. Let one person take the part of each speaker, let two or three "tell the story" in chorus, and let everyone join in the refrain. If any "dance-movements" occur in the ballad, be sure to carry them out in the acting; for instance, in "Ferdie" the robber goes in turn to each of the sisters, takes her by the hand and "turns her round and makes her stand." The ballads should be said fairly rapidly, and with a swing. The "narrators" must be on the alert, to come in with the words "she said," "said he," etc., in the midst of the dialogue.</p> <p>2. Group the ballads according to their sad or happy ending. Notice which list is the longer.</p>	<p>1. The subject might be introduced by reading a ballad and allowing the children to dramatise it. "The Bailiff's Daughter of Islington" is an easy one to begin with, as the actions are very definite.</p> <p>2. The qualities that make an effective short story are well worth studying in the ballads. Most ballads open with the slightest possible indication of time and place, and plunge straight into the heart of the narrative. They deal with a simple situation and are pervaded by a single mood. They move swiftly towards a climax. Every word has a direct and vital part to play.</p> <p>3. The form of the ballad should also be studied, a distinction being drawn between the older ballads with refrain and the later ballad metre.</p> <p>4. Lastly, when the children have worked through all the "suggestions," it will be easy to draw from them the chief <i>characteristics</i> of the ballad: the dramatic dialogue, the constant repetition, the conventional phrases, the fairy-tale colouring, the tragic themes.</p>

*Macbeth*, in an abridged edition, such as *Blackie's School Classics* or *Blackie's Clear Text Shakespeare*

Suggestions for Individual Work.	Group Activity.	Oral Lessons.
1 Read the play through quickly, and make a summary of each act, showing how Macbeth succeeds in his evil plans until Act III, Scene 3, and how, from the escape of Fleance in that scene until the end, retribution follows him.	Divide yourselves into groups, and let each group act one of the following scenes: <i>Act I, Scenes 1 and 3</i> The witches on the heath. <i>Act II, Scene 2.</i> The murder of Duncan. <i>Act III, Scene 4.</i> The banquet scene.	1. The play might be introduced by a dramatic reading of the opening scenes, supplemented by whatever explanations seem necessary to arouse the interest of the children and introduce them to the chief characters and to the story.
2 Learn your part in one of the scenes to be dramatised.	<i>Act V, Scene 1.</i> The sleep-walking scene.	2. When the children have carried out the first of the suggestions for individual work, they will be ready for a class on the form of the drama. They may be introduced to the terms "exposition," "rising action," "climax," "falling action" and "catastrophe."
3 Study the character of Macbeth under the following headings. (a) What his friends say of him (b) What his enemies say of him. (c) What he says of himself. (d) How his actions agree (or disagree) with what is said of him by himself and others.	Discuss, first among yourselves and then with the teacher, the costumes and scenery that would be suitable for a public performance of the scene which you have chosen.	3. When the third and fourth "suggestions" have been carried out, one or more oral lessons should be given to a study of the characters of Lord and Lady Macbeth. The children should be able to realise and account for the fact that Shakespeare has made these figures stand out in high relief.
4. Give instances to prove that Macbeth had a strong imagination and a weak will, and that Lady Macbeth had little imagination and a strong will.		
5 Make a list of all the words in the play (including stage directions) that speak to you of darkness and dread.		4. Lastly, a study of atmosphere should be undertaken. "Darkness, even blackness broods over this tragedy," says Dr. Bradley. By what means has Shakespeare produced this effect?

*Kidnapped*, by R. L. Stevenson

<i>Suggestions for Individual Work.</i>	<i>Group Activities.</i>	<i>Oral Lessons.</i>
1 Make a list of the most telling descriptions of persons and places, and try to see what it is, in each case, that makes the picture vivid.	1. Make a class scrap-book of loose leaves of brown paper laced into a stiff cover. Collect and paste in pictures from magazines or post-cards to illustrate <i>Kidnapped</i> . Try to show the sort of house you imagine "The House of Shaws" to have been—the sort of ship in which David would have travelled. Search for pictures of eighteenth-century sailors, Highlanders, and wild Highland scenery. Try to get, if possible, a sprig of dried heather.	The oral lessons on <i>Kidnapped</i> would probably take the form of preparation for, or discussion of, the individual work suggested for the children. The children should be allowed to enjoy the book in their own way, and to read it at their own rate in or outside class hours. Some passages may, however, be read aloud if it adds to the interest. The children may be asked, for instance, to read aloud what seems to them the most exciting incident—the best conversation, the most realistic description, the most interesting revelation of character. Such readings should be prepared beforehand, and the children should be encouraged to do full justice to the author in their rendering.
2 Set down in parallel columns the names of the chief characters, the qualities they display in thought or action, and the passages that may be quoted to illustrate these qualities. Head the columns: (1) Name, (2) Characterisation, (3) Illustrations and References.	2. Let one group make a map of all the places visited by David, and let another study the Rebellion of 1745 and give an account, to the rest of the class, of all that throws light on the novel (what is meant, for instance, by the terms "Jacobite," "Whig," "Red-coated gentry").	
3 Do we learn most about the characters in <i>Kidnapped</i> from what they say, or from what they do, or from what Stevenson says about them? Give examples to illustrate your answer.		
4 How much do we learn about Uncle Ebenezer from the house he lives in, his furniture, clothes, and general appearance? Name other characters in the book whose qualities are suggested to us by their surroundings.		

## NOTES FOR STUDENTS

SOME people prefer to teach poetry, drama, and fiction separately, others like to do the three simultaneously. In the latter case it may be desirable to establish some sort of connection between the works to be studied. In the above scheme *Typical Ballads*, *Macbeth*, and *Kidnapped* can be linked together by their Scotch setting, and besides possessing an intrinsic fascination, form an interesting basis for work in composition.

Ballads are considered by many as the best approach to literary study, for they embody story, song, and action, the three elements which underlie all literature. In the scheme for the dramatic work in connection with the Ballads, the children are encouraged to reproduce the actions clearly indicated in the text. Thus, in the *Bailiff's daughter of Islington* the youth comes forward and kneels to the maiden in the first verse—the maiden tosses her head and turns on her heel in the second . . . etc., etc. It is easy to point out how character is indicated by action and thus to prepare the way for dramatic study.

The Ballads also illustrate the qualities which make a good story, e.g. the strict economy of material and swift movement. After considering these two points, action and story, the children are more ready to appreciate *Macbeth* and *Kidnapped*. The idea of literary form or *shape* may be simply explained. [Gervinus describes that of *Macbeth* as a perfect arch with a turning point in the centre.] From the study of a short story the children can pass on to that of the longer prose narrative. In the *individual work* suggested in connection with *Kidnapped*, question 1 brings out the qualities of a good description; question 2 aims at a simple study of character, and questions 3 and 4 deal in an elementary way with the author's method of characterisation (whether dramatic or analytic, formal and exhaustive or suggestive).

The teacher would probably not wish to leave out the song element to which the Ballads also formed an introduction—Scotch lyrics, ancient and modern, with or without refrain could find a place in the term's reading.

# Composition and Language, based on a study of Ballads, *Macbeth* and *Kidnapped*

Suggestions for Individual Work.	Group Activities.	Oral Lessons.
1 Choose a ballad in which there is a great deal of dialogue—such as "Lord Ronald," or "Edward, my Edward"—and reproduce the story in your own words	1. Let the first group choose a ballad, the second a passage from <i>Macbeth</i> containing about the same number of words, and the third a passage of equal length from <i>Kidnapped</i> . Let each group, with the help of an etymological dictionary, make lists from the above of "Words of Native Origin," "Words derived from the French or Latin," and "Words from other Sources." Which passage contains most native words, and which contains most words of Latin origin?	The notes on <i>Kidnapped</i> and the Ballads have suggested a study of the qualities that go to make good narrative and good descriptive writing. Further work of the same kind should be undertaken at the Composition Classes, and a study of the qualities of good dialogue might be added. N.B.—Hudson's <i>Introduction to Literature</i> (published by Harrap), and also Downs's <i>English Literature</i> (published by Hodder & Stoughton), which gives chapters on "The Technique of the Short Story" and on "Mental Pictures," would help in the preparation of the above lessons. The children should have plenty of practice in the writing of short narratives and passages of description and conversation. The best work produced by them should be discussed at class. In connection with the word-study one or two oral lessons might be given—on the characteristics of words of native origin, for instance, or on the chief ways in which words come to change their meaning (i.e. by generalisation, specialisation, and shifting caused by analogy).
2 Choose a ballad with a tragic ending, and make it end happily. Write the necessary verses in ballad-metre.	2 Find, if possible, a synonym for every word on the list of "Native Origin." Find another word from the same root as each of the words of Latin origin, and show the kinship in meaning between the pairs of words so found.	
3 Write a whole ballad of your own	3 Let each group learn the lists made by the other groups.	
4 Turn the conversation between Hoseason and Alan Breck (in <i>Kidnapped</i> , ch. 9) into indirect narration	4. Let the first group find 20 words in <i>Macbeth</i> which have changed in meaning since Shakespeare's time. Let the second group find 20 words which have become obsolete, and explain their meaning. Let the third group find 20 changes in grammatical form or in spelling.	
5 Write an imaginary conversation between David Balfour and Mr. Campbell, in which David, after his return, tells his old friend of his adventures. Add a few words of description to give the time and place-setting of the interview.		
6 Make a pen-portrait of Lady Macbeth.		
7 Give a vivid description of the banquet scene at Inverness, or the sleep-walking scene at Dunsinane; and try to reproduce the atmosphere of magnificence and mystery in the first or the feeling of darkness and terror in the second. (No dialogue should be used.)		



## NOTES FOR STUDENTS

THE foregoing scheme aims at broad and rapid treatment, rather than at a study of detail ; and it is assumed that the greater part of the reading will be done privately by the children. The too prevalent practice of reading plays and novels aloud from beginning to end in class involves much waste of time, and leads to loss of interest ; for even older persons lose interest in a book the reading of which extends over a long period of time—much more so children.

The teacher of literature should aim at guiding her pupils through a fairly wide course of reading, which is impossible when many months are given to the study of a single work. The essential is that the children should be taught to read *intelligently*, and to form a taste for what is *best* in literature. These objects will be secured by putting the children into direct contact with the great masters, and allowing the works to speak for themselves. The teacher should be at hand to answer questions, to clear up difficulties, to direct the attention of the children to qualities of form and style, to guide their judgment and taste as to ethical and artistic values, and to increase their power of appreciating beauty, but she should never thrust her impressions upon them before they have had time to form their own. Much of the above is better done by questions to stimulate individual thought and research on the part of the children, than by direct teaching. Oral lessons will usually be required :

- (1) To arouse interest in a new subject.
- (2) To suggest methods of thinking out and arranging answers to questions that present some difficulty.
- (3) To sum up and systematise the individual work done by the children.
- (4) To teach something that they would be unable to find out or appreciate by themselves.

If the time-table allows 1 hour or  $1\frac{1}{2}$  hours daily for English (including preparation), the teacher should be able to fix the dates for the giving in of individual work in such a way that the class is ready for one or two oral lessons each week. Group activities should be encouraged whenever it is advisable to vary the interest or break the monotony of study.

## HISTORY SCHEME

A Term's Work in English History, 1066-1189

Age 12

## References:

Any simple Outline of English History, History Readers, Quennell's *History of Everyday Things in England*, etc.

Oral Lessons.	Class or Group Work.	Individual Work and Reading.
1 Discussion, "Before the Conquest." Roman occupation — Danes. State of country under Edward the Confessor. Hereward.	Drawing. Costumes of Anglo-Saxon warrior. A viking's ship. Implements used in everyday life.	Read the story of Hereward the Wake in Blackie's School Edition.
2 The Conquest. The struggle. Hereward the Wake. Norman methods. Strongholds. Map showing progress of conquest.	Drawing. Norman armour and ships from pictures of Bayeux Tapestry.	Read <i>Hereward the Wake</i> . Mark on blank map the places mentioned, so far, in your lessons and reading.
3 Results of conquest. Our relations with France. The change in England. The feudal system. The Domesday Book.	Drawing. Norman architecture — some simple details—label models and diagrams.	Begin reading <i>Ivanhoe</i> . Tell in writing the story of the Domesday Book.
4 The manorial system. The life of the villagers.	Make a detailed plan of a manor. Write explanatory key.	Read <i>Ivanhoe</i> . Do you like better Rowena or Rebecca? What does the book tell you about Norman customs?
5 The towns and boroughs. The gild system.	Handwork. Paper models of costumes of period, nobleman, monk, etc.	Write a dialogue between a villager and an apprentice, comparing their lives.
6 The Norman Kings to Henry II. The Court. Dress. Manners. The Barons.	Reference work. Study the meaning of the following terms: rounded arches, pointed arches, slender columns, tracery, fan tracery, clerestory, choir.	Finish reading <i>Ivanhoe</i> . Make a table of all the Plantagenet Kings, and also a time-chart, 1066-1189.
7 The Church. Its place in the world. Spiritual power. Struggle with kings. St Anselm.	Draw up in headings the details of food, dress, implements, etc., connected with the life of villager and townsman.	Make a list of all the famous buildings of the period. Write short descriptions.

Oral Lessons.	Class or Group Work.	Individual Work and Reading.
8 The monastic ideal. Life and work in a monastery. Plan of a monastery.	Draw the plan of a monastery. Label all its parts and write explanatory key.	Make up a list of definitely Norman words and names of places. Write the history of six of these.
9 Henry II. Our Government. Origins of some institutions.	Reference work. Look up the explanation of following terms: tenant, overlord, squire, sheriff, alderman, burgess, etc.	Begin reading the <i>Life of St. Thomas of Canterbury</i> by R. H. Benson.

## NOTES FOR STUDENTS

IN connection with this scheme see the history lesson, "A Visit to a Monastery," p. 112, and the handwork lesson on historical costumes, p. 178.

Note that the scheme is based on the reference books found in the class library. The teacher has made sure that the matter necessary for the work is accessible to the children. Oral lessons will supplement the material found in books, besides explaining and co-ordinating it.

Quennell and many Readers will supply the necessary illustrations. Postcards giving details of architecture can be obtained without much difficulty. An etymological dictionary would be helpful for the exercise on the history of words, though much can be learnt from the books mentioned in the scheme, especially from *Ivanhoe*.

To bring the study of history into intimate touch with life is the aim of the plan. Religion, life in town or village, buying and selling, buildings, books, laws—these form the matter of the thoughts of all peoples. Daily experience offers a hundred comparisons which the teacher can profitably use.

The reading of *Ivanhoe* should be indirectly prepared by explanations of terms and ideas likely to present difficulty. The class or group work will afford plenty of opportunities for free discussion, and this, together with the children's individual production, will reveal the notions they have formed for themselves and will show the teacher what she has to correct and what to amplify.

Oral lessons should be impressive and even fascinating; for this they must be rare, vivid, true, and expressed in fitting language. The children will forget many of the facts they learn from this scheme, but it is possible to give them for life a true historical interest and a wider and more sympathetic outlook.

## GEOGRAPHY SCHEME

## A Term's Study of South-east England

Age 13

The study considers chiefly the three following points:

- (1) How do the people live?
- (2) How is the life of the people related to the physical conditions of the area?
- (3) How are the life and work of the people of the region related to those of others within and without the region?

*Principal textbook:*

Leonard Brooks's *New Regional Geographies*

<i>Monday. Oral Lessons.</i>	<i>Wednesday. Individual Work from Textbooks and Refer- ence Books.</i>	<i>Friday. Group Work.</i>
1 The Basin of the Wash. Conditions of life of the people in relation to the facts of relief, climate, etc. (Illustrate by pictures or lantern slides.)	Reasons for facts about lives of people, as seen in last period. Pertinent facts of relief, soil, climate, etc.	The internal and external relations of the area. Work out the facts by means of questions and help the children to map out the result.
2 The Fens. Description. Read and discuss, with pictures, the scenery of "The Lady of Shalott."	Make a list of towns on raised ground, towns on gravel islands, towns along coast. Read <i>Hereward the Wake</i> , abridged edition, and note all references.	Collect pictures and descriptions of Basin of Wash. Teacher will judge which group has best collection.
3 Influence of geological conditions on life and work of the people. Simple geological map to be built up with class.	What towns are connected with agriculture, wool, silk, boots and shoes, fishing? Make a map on tracing paper and lay this over geological map. See the reasons for the distribution of occupations.	Make the raised geological map of Thames Basin from memory. Compare with original. Map practice on work already done.

<i>Monday. Oral Lessons.</i>	<i>Wednesday. Individual Work from Textbooks and Refer- ence Books.</i>	<i>Friday. Group Work.</i>
4 The wheat farmer.	Study with help of stereoscope the collection of pictures of S.E. England. These are numbered, not marked. Find out the part of the region shown in each picture. Consult the key.	Why did London grow up in its present position? What is the oldest part? What are the oldest buildings?
5 London. Position, historically and commercially.	Study the pictorial map of London. Make a small map, inserting the twenty places that interest you the most	What are the chief occupations of the London Basin? Make a list of towns on water gaps.
6 Activities on London's river.	On the blank map of world trace the most important shipping routes to London, showing nature of imports. Use your atlas and textbook for this. Cf. result afterwards with given map.	Make a list of all you know about the port of London. (This will be done after an expedition, or from Handbook of Shipping Companies.)
7 The Scarplands.	From flat geological map of Weald make a raised model in coloured plasticine. Make a list of chief occupations. Compare relief and soil with the map showing chief occupations.	Make out together the route of London and Brighton railway. Show its ups and downs, and the reason for the direction taken.
8 The Hampshire Basin A study of some of the chief towns.	What can you find out about tides in connection with this part of the coast? What holiday resorts belong to it? Account for their climate.	Free period for making up arrears.
9 Revision by means of imaginary journeys.	Make maps of chief railways, showing routes and towns. Revise the geological and physical maps you have made this term.	General map practice. Relief, rivers, towns, railways, occupations. Go through textbooks.
10 Revision.	Written tests.	Exhibition of hand-work, maps, illustrations, etc.

For Notes for Students see next page.

## NOTES FOR STUDENTS

IN this scheme the teacher has followed the textbook closely. Success will largely depend upon the training given to the class in its use and in intelligent individual work.

The teacher will have to be definite in testing the pupils' work and in keeping records of progress.

The questions set can be answered from the textbook, or from the class reference books, or from the facts given in the oral lessons.

Notice the use made of the stereoscope (see 4th week), and the test by means of numbered postcards, which the pupils must identify. This makes them visualise their facts, an important matter in the study of geography.

The group work is planned to promote interest and exchange of ideas, to encourage originality and self-expression.

The individual work should be earnest and personal. If it is done in class, the teacher should not allow incessant questioning or interruption. Where there are only two class periods for geography in a week, the individual work may be given as homework.

The working of this plan, and, indeed, of any one that involves much individual or group work, depends very largely upon the nature of the school environment. Children crowded into a small and ugly classroom, whose rigid desks allow little freedom of movement, too easily feel helpless and bewildered when their individual activity is called into play. Air and light, space and freedom, interesting apparatus, tidy cupboards, inspiring pictures, a place to store collections or to exhibit handicraft, are all very necessary for developing the power of independent work. The young teacher has, as a rule, only a limited control over school conditions, but it is well to cherish one's ideals and to attempt, even in a small measure, to put them into practice.

## FIVE WEEKS' NATURE STUDY SCHEME

## Birds

Age II

*Daily Observational Work :*

- (1) A "colour" weather chart, giving also the prevailing wind.
  - (2) A bird chart. A card divided into columns with a picture of a bird at the top of each. The children will fill in below their observations of each bird, i.e. flight, song, food, habitat, and other general and special habits.
  - (3) Birds will be fed at a regular hour every day. Coco-nuts and box will be hung up for tits and other birds.
- 

1 *Class Work.*

Introductory talk on birds in general, and more especially on the commonest birds met with in the street and in the garden—viz. house-sparrow, hedge-sparrow, starlings, crows, pigeons, blackbirds, thrushes, tits, fly-catchers, and swifts.

Explain use of chart.

Paper 1 on the house-sparrow will be distributed. The children will try to answer the questions by observing birds during the week. Terms on the paper will be explained.

---

2 *Class Work.*

Get from the children the answers to the questions set on the house-sparrow.

Take the class out and let them observe any birds they come across. Note especially (a) those of gregarious and solitary habits, (b) shy and bold birds, (c) the way they alight and move along the ground, hopping or walking, (d) other characteristics, such as quarrelsomeness, untidy and loose feathers, etc.

The second paper of questions will be on the pigeon.

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3 *Class Work.*

Discuss answers to questions on the pigeon. Distinguish two commonest kinds of pigeons. From answers to papers 1 and 2 draw children's attention to the forms of the beaks of birds. Discuss this in relation to their food.

Let the children watch some caged bird eating, e.g. a chaffinch, a bullfinch. Study the main form or contour of the birds. Invite the children to sketch the heads of any birds, wild or tame, that they see during the week.

Paper 3 will be on starlings.

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#### 4 *Class Work.*

Discuss answers to questions on starlings. Give a lesson on the wing of a bird and compare the flight with that of an aeroplane. Very brief study of the structure of a feather.

Paper 4 will be on thrushes, blackbirds, and tits.

During the week, and when feeding the birds at school, the attention of the children will be drawn to the flight of the different birds, and they will find words to describe each, e.g. the bird flutters, soars, glides, etc. The proportion of wing and tail to the rest of the body will be pointed out.

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#### 5 *Class Work.*

Discuss answers to Paper 4 on starlings. Give a lesson on the songs of birds. Get the children to pick out the notes of those they know.

Collect all observations on the foods the birds have been observed to eat. Have specimens to show.

Read from Kearton's books a description of a thrush manipulating a snail.

Invite children to read up about some one bird and write a short essay on it for the final class. These essays will be prepared in groups and read by the children. If possible have a picture lantern and illustrate the essays.

#### NOTES FOR STUDENTS

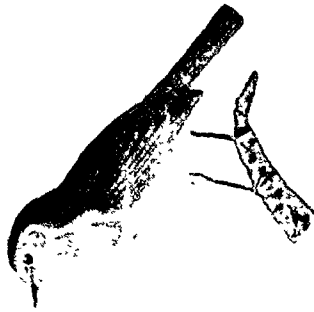
NOTICE how much observational work these questions require, though they are all about simple points which may be studied daily by any child. Nature Study based upon familiar, everyday material is very valuable for children. It gives them a habit of looking, of listening, and of reflecting, as they pass through life. By showing how much lies beyond what is revealed by the merely casual glance at the things of nature, this kind of study gives insight and appreciation and raises the level of intellectual and emotional life. A child who has watched, with interest and love, birds and trees and flowers, will respond far more whole-heartedly to literary and artistic or scientific training, than one whose eyes have never been opened to the beauty of the world around.





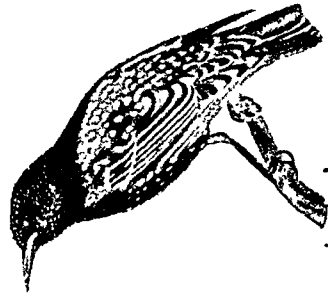
thrush

Breaking snail shell by  
dropping it on a stone  
Sings parts of his songs over  
and over again.  
Pulled a fat worm out of its  
hole in the ground.



robin

Does not sing very  
often.  
Becomes very tame  
when food is scarce.



starling

Never see it hop.  
Always busy.  
Chatters.  
Makes nest of mud.

## EXERCISES AND QUESTIONS ON NATURE STUDY FIRST WEEK OF SCHEME

### BIRDS

#### THE HOUSE-SPARROW

1. What time do sparrows go to bed and get up ?
2. Where and how do they spend the night ?
3. Do they go about in large groups or in ones and twos ?
4. Where have you seen flocks of sparrows ? What were they doing ?
5. Make a list of things which you have seen sparrows eat.
6. Put out a saucer of water and watch a sparrow drinking and taking a bath.
7. Describe two ways, other than bathing, by which you have seen a sparrow cleaning itself.
8. What sounds do sparrows make ?
9. Find out the difference between : (a) a cock and a hen sparrow, (b) a house- and a hedge-sparrow.
10. Why do gardeners dislike sparrows ?
11. How do sparrows behave with other birds ?
12. Have you seen a sparrow fighting ? What was it fighting about ?
13. Can sparrows climb ?
14. When on the ground, do sparrows walk or hop ?
15. Give three reasons for calling a sparrow an untidy bird.
16. Describe a sparrow's nest and eggs.
17. Read up about : (a) the family life of a sparrow, (b) the sparrow's intercourse with men.
18. Find three adjectives which describe the character of a sparrow.

## READING

## NOTES ON THE TEACHING OF READING

A CHAPTER on the teaching of Reading may seem out of character with the plan of this book, just as it might appear, at first sight, that the number of reading lessons is disproportionately great. Reflection will, however, show the intimate connection between the power of reading and any form of study, and the necessity which, in consequence, devolves upon the teacher of continually developing a child's mastery over books. A sense of power begets joy in the exercise of that power. A child who reads easily will love reading and will eagerly turn to books as to the source of information and ideas.

Many people, unfortunately, fail to realise how much direct teaching of reading is often necessary between the ages of eight and fourteen, or how greatly individual children differ, both as regards the extent of their reading powers and the nature of their difficulties. Too often is it taken for granted that reading lessons should be left behind with the kindergarten, and that if a child has been taught to stumble through a page it now "knows how to read," or at least will perfect itself in the art. Ill-taught readers are given a textbook from which to master a passage, prepare an assignment, solve a problem. What does the printed word mean to the child? What ideas or mental images is it forming? The teacher should concern herself with these questions, for to read without understanding can only stupefy and generate distaste.

### I. THE MECHANICS OF READING

It is important to realise that children of eight, nine, ten (and even older), often remain ignorant, long after they are supposed to be able to read, of

certain facts or processes which are necessary for ease and fluency, or else they retain defects and bad habits which can only be cured by intelligent treatment. In the first case, the teacher's work is initial, she must actually teach the elements; in the second, it is remedial, she must recognise what is wrong and be able to apply the fitting remedy.

Both cases, then, require a grounding in the psychological processes which underlie the mechanics of reading. Among these are included the recognition of the symbols which represent the elemental sounds of the English language, the correct rendering of these sounds, and their various blendings, and knowledge of the principles of word-formation which give the right way of separating syllables. The *Teacher's Book of the Beacon Readers* gives clear and simple information on these points, while Huey's *Psychology of Reading* makes a more detailed study. From some such books the teacher must learn the methods of forming connections between sound and symbol, e.g. the "Look and Say Method," the "Phonic Method," and the various combinations of these two. She must be familiar with their use at different stages, and must have grasped their several advantages. In order to produce fluency and the habit of reading by words and phrases rather than by phonic syllables, she should be capable of training eye movements by means of slides and flash-cards, and should know how to lessen inner speech by a variety of exercises.

The two lessons (p. 62 and p. 64) deal with the actual mechanics of reading. Written for backward children in a junior form, the one gives practice with flash-cards in "Look and Say" reading, the other gives training, by means of a phonetic chart, in the recognition and combination of certain sounds. Teach-

ing of this kind is given only as need arises. It presupposes, besides the knowledge of general principles, a close study of individual children. Probably no part of the work in junior and middle forms is so arduous or calls out so continually the teacher's power of analysis and discrimination. She has to give the right training to each child and to keep back no one. Interesting silent work must be planned for brighter children, while more backward ones are receiving attention; and, again, suitable individual exercises, by means of charts and apparatus, must occupy the poorer readers when the teacher gives her time to the more advanced.

## II. THE HYGIENE OF READING

Anyone responsible for the reading of children must, in the second place, be familiar with certain elements of hygiene which closely concern it. The process is very laborious in its initial stages, before motor training has developed ease and rapidity in the formation of connections. Muscular strain too easily results from sitting in a bad position, or even from the nervous movements that so often accompany unwonted efforts. Eye-strain is always to be feared if children hold the book at a wrong angle and too near, or if they read in an insufficient or failing light or from unsuitable print. The size of the letters, the length of the lines, the width of the "leading" between the lines, the character of the spacing, must all be considered when books are chosen (see *The Psychology of Reading*, Huey, for statistics on this point). The desks should have a slanting surface (about 1 in 4), and should be comfortable and so arranged that light, and sufficient light, comes from the left.

## III. SILENT READING FOR CONTENT

In order to be interested in a book, the child must understand and take pleasure in the ideas which it contains. This is only possible where the words are intelligible, and the events, persons, actions treated of are in some way familiar. It is the teacher's business to be ever increasing the child's vocabulary, ever widening its circle of ideas. Word-work taken in connecton with composition and spelling may prepare the way for a book, as may also picturesque and vivid lessons on the matter of which it treats. Lessons in such subjects as history and geography should arouse interests that will find satisfaction only in books. A great field of work lies before the teacher in actually instructing how to grasp the essential idea in a passage, how to see an idea in all its completeness (as far as this is possible to a child), and how to gather definite information. Inaccurate and careless readers often fail to read small but important words, or to differentiate between words partly similar in spelling. The imaginative will, on the other hand, read into a passage thoughts and facts which are not to be found there. The teacher must plan exercises for developing power and remedying defects. Simple tests should be given, such as One-minute Reading Test of Disconnected Words, Ballard's " Silent Reading Tests " and others, which give practice in completing a sentence from memory, in carrying out written instructions, in seeking and recording definite facts. Exercises leading up to " précis " writing and the logical analysis of a passage will develop the power of grasping an idea and of thinking logically along a given line. The two lessons on p. 66 and p. 68 and the study lesson (p. 72) give examples of this kind of fundamental training, to which

should be devoted a good number of the reading lessons, although almost every study period, if properly conducted, is in itself an exercise in intelligent reading.

Most of the exercises suggested above are of the nature of groundwork or practice ; as soon as possible, however, the teacher should aim at putting the child into direct contact with the book, so that it may read, uninterruptedly, from the sheer joy of doing so. No number of oral composition lessons will give the rich vocabulary supplied by the reading of well-chosen story-books. Our efforts to stimulate imagination in the classroom will compare unfavourably with the effect of an historical romance, a dazzling adventure, a colourful fairy-tale. In the land of books the child meets a host of friends, whose familiarity makes a bond between him and those whom he knows in life. Moreover, a book often forms a special point of contact between a pupil and teacher, affording golden opportunities for discussion and mutual understanding. The child reveals himself by his appreciations, and the teacher is able to connect or complete the ideas gathered from the book, to direct attention to salient points, and to guide judgment.

There must obviously be some plan, giving sequence to the reading of every Form ; but as the children's interest in books becomes more individual and independent, so does tact become ever more necessary to the teacher, whose work is now chiefly suggestive or inspirational. The lessons on *The Talisman* (pp. 92 and 94) give a direct study of a book. The preparation for the essay (p. 96) shows a less direct treatment of the stories from Homer. The student will see that there is need of variety in the conduct of the silent reading periods, the time being given now to vocabulary work or analysis, now to free, untested reading.



## IV. READING ALOUD

As long as the mechanics of reading are being mastered, the oral lesson should confine itself chiefly to the correct rendering of the sounds and to developing accuracy and fluency. For the former point the teacher must know the correct position of tongue and throat in the production of each phonetic sound, and must be ready with a variety of exercises to cope with defects in pronunciation. The second point calls for systematic practice, based, of course, on whatever method has been previously taught to the child, the teacher endeavouring always to perfect eye-movements and the power of looking ahead and of reading by whole sentences. Exercises in correct breathing and voice production also form part of this early training.

Once the initial stage is left behind, however, reading aloud becomes a subject of more artistic treatment. If children have been given power over and interest in books, their reading will show both understanding and appreciation. The dramatic instinct is strong in most, though sometimes hampered by shyness and self-diffidence. As soon, then, as there is sufficient mastery over the technical difficulties of the printed page, children should be taught to read with feeling and correct expression. They grasp readily the simple rules that are necessary to produce intelligent reading. The teacher should show the value of stressing important words, of pauses, of voice inflection, and should give an understanding of the various punctuation marks. The atmosphere of the oral reading lesson should be leisurely, peaceful, interesting, the child who reads facing the audience, so as to derive a right stimulus from the attitude of the listeners. Often the book or passage may be chosen

by the reader, the class commenting on the interpretation, offering suggestions or criticisms. Beautiful reading is, of course, required of a teacher, reading that should be to the children a joy and an ideal, never a model to be slavishly copied. Good reading is often the best form of an appreciation lesson when dealing with a poem or with beautiful prose, the teacher interpreting by the charm of her rendering the thought or feeling in the writing, while the child's own reading and recitation is often its most fitting expression of understanding and response.

The student will see readily that preparation for oral reading must be on different lines from that required for silent reading, and that the two exercises should not be confused. She may, indeed, find it helpful to give silent work to one part of the class, while a section are practising orally, especially where this practice consists of somewhat elementary "drill." If, however, a lesson is meant to deal with correct expression, the teacher should confine herself to this one aim, and not scatter her efforts by stopping to look up words, discuss ideas or facts, all of which should have been done beforehand.

No better conclusion can be given to these few pages than by stressing the necessity for clarity of aim and fitting preparation in all the different exercises that are necessary in teaching reading. Each of the points enumerated above demands a different, systematic, coherent, and individual treatment. Tests and records of progress are most necessary where dealing with the elements of education, above all with reading. The exercises for each child must be selected according to his proficiency in the particular point concerned, and not based on general rules made according to age or length of school years.

# BOOKS ON THE TEACHING OF ENGLISH LANGUAGE, LITERATURE AND READING

- CRAIGIE. English Spelling : its Rules and Reasons. Harrap.
- BURRELL. Clear Speaking and Good Reading. Longmans.
- The Teaching of English in England. H.M.S.O.
- ENGLISH ASSOCIATION. The Essentials of English Teaching. Longmans.
- SAMPSON. English for the English. Cambridge University Press.
- HAMMOND. Progressive Exercises in English Composition. Oxford Clarendon Press.
- NICOLSON. A Handbook of English. Cambridge University Press.
- HADOW. On the Teaching of Poetry. Blackie.
- WEEKLY. The Romance of Words. John Murray.
- TRENCH. The Study of Words. Kegan Paul & Trench.
- O'GRADY. Matter, Form and Style. John Murray.
- GULLAN. Spoken Poetry in the Schools. Methuen & Co.
- BALLARD. The Teaching of the Mother Tongue. London University Press.
- CATHER. Education by Story Telling. Harrap.
- FINLAY-JOHNSON. The Dramatic Method in Teaching. Nisbet.
- LAMBORN. The Rudiments of Criticism. Oxford Clarendon Press.
- PRITCHARD. Training in Literary Appreciation. Harrap.
- HUDSON. An Introduction to the Study of Literature. Harrap.
- HUEY. The Psychology of Reading. Macmillan.
- ROSCOE. The New Beacon Readers. Ginn & Co.
- MCKAY. The Road to Reading. Oxford University Press.
- STONE. Silent and Oral Reading. Houghton Mifflin Co., U.S.A.
- GRAY. Deficiencies in Reading Ability. Heath & Co., U.S.A.
- PENNELL & CUSACK. How to Teach Reading. Harrap.
- JAGGER. The Sentence Method of Teaching Reading. Grant.

## READING BY "LOOK AND SAY" METHOD

## Demonstration Lesson in Reading—

Time, 40 mins.

(Backward Children) Age 8

AIM.—To get the children to recognise instantaneously certain words and phrases that constantly occur in their reading.

METHOD.—To achieve this aim, the children must be trained to look at the word or phrase *as a whole* and not at the individual letters. Hence any device which makes them *look at* the words is useful. "Flash-card" drill is particularly helpful to backward children.

PRESENTATION.—(1) Read the extract through to the children. Each child will follow and place her strip of cardboard under each line as it is read.

Every child will have a copy of the first part of "The Little Black Cock." The words and phrases in this will form the matter of the lesson. The extract will be divided into three parts and the lines will be numbered.

(2) Ask a few questions about the story. If they cannot answer, read the whole through again. "What does the first part tell us?" "What do the second and third parts tell us?" "Who liked Little Black Cock?" "What happened the first, second, and third times he crowed?"

(This step, for which the children are not required to read, is intended to familiarise them with the text.)

(3) Slow recognition of phrases and sentences. Sentences will be written on blackboard or on cards. "He liked himself. I woke up the morning. I do all the work. Everything woke up. It began to grow light. He was very, very proud. I like Little Black Cock, too. The sun came up. Everybody will sleep all day."

(4) Recognition of individual words and phrases.

(i) Hang up cards one by one and let the children see how many times the word occurs in the passage:

said	say	when	light	work	wake	woke	hear	I like
liked	morning	proud	stood	cross	every			

Point out—every, everything, everybody, every morning. Change every to very.

(ii) Write list of words on one blackboard and incomplete sentences on another. Children will be required to pick out missing words from the list. — hen said: I like — Black

Cock. I like to — him — Cock-a-doodle. He was very, very —. I — the light. He — up and —. It began to — light. The chicks said " — —." I will not — the sun. I do — the — for —. The Little Black Cock liked —.

List of words: work, came, crowed, say, proud, grow, brown, old, begun, wake, himself, woke, stood, everybody, going, hear, all.

(5) Rapid flash-card practice with words, phrases, and sentences.

This lesson might be followed by one on "Word Families" dealt with phonetically. Many of these backward children do not recognise sounds readily, and hence they should be given special practice in this.

### LITTLE BLACK COCK

1. EVERYBODY LIKED LITTLE BLACK COCK,
2. AND HE LIKED HIMSELF.
3. HE WAS VERY, VERY PROUD.
4. BROWN HEN SAID:
5. "I LIKE LITTLE BLACK COCK.
6. I LIKE TO HEAR HIM SAY,
7. 'COCK-A-DOODLE-DO! COCK-A-DOODLE-DO!'"
8. OLD FAT HEN SAID,
9. "I LIKE LITTLE BLACK COCK, TOO.
10. I LIKE TO HEAR HIM SAY,
11. 'COCK-A-DOODLE-DO! COCK-A-DOODLE-DO!'"

- 
12. EVERY MORNING LITTLE BLACK COCK
  13. STOOD UP AND CROWED.
  14. WHEN LITTLE BLACK COCK CROWED
  15. IT BEGAN TO GROW LIGHT.
  16. LITTLE BLACK COCK SAID AGAIN,
  17. "COCK-A-DOODLE-DO! COCK-A-DOODLE-DO!"
  18. WHEN LITTLE BLACK COCK SAID THIS
  19. THE SUN CAME UP. . . . etc.

N.B.—Students are warned against using the missing-word type of exercise indiscriminately. Unless carefully thought out and made to lead to the completion of sensible sentences, it encourages guessing as well as vague and desultory work.

## READING BY THE PHONIC METHOD

*Time, 40 mins.*

*Age 8*

AIM.—(1) To interest the children in certain words so as to lead them to read more fluently.

(2) To give practice in recognising words in passages to be read. Special attention will be given to "ow" as in crow and cow.

(3) To get the children to read fluently a few prepared sentences.

METHOD. INTRODUCTORY DRILL.—Go through the flash-cards used in the last lesson. Give sentences to practise cr, gr, over which the children had difficulty.

*Use of Reading Sheet.*—Explain the use of the chart. It is to be a growing thing. All words entered on it must be found by the children.

Hang up the first sheet. Get the children to give sound of "ow" in crow and cow. Let them find words in extract read last week. Write them on chart in ink. Let each child read a sentence containing a word given.

(If any child suggests "oa" as in goat or "o" as in no or cold, put up a new sheet.)

*New Reading Matter.*—Ask the children to recite any nursery rhymes they know. This will give an opportunity for noticing defects in speech not due to reading difficulties. Give out new reading matter (rhymes). Give the children time to prepare their parts.

Rhymes will be read and words added to the chart.

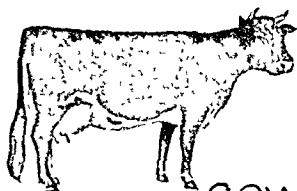
*Lessons summed up on the Sentence Chart.*—Show the sentence chart, on which the sentence for the last lesson has been entered. Explain that each reading lesson is to be represented by one or two sentences on the chart.

Let the children choose two sentences for this lesson. These they might write into "sentence" and "word" books.

# Word Chart



Crow



Cow

bow

bow-wow

arrow

owl

sparrow

fowl

furrow

frown

## NOTES FOR STUDENTS

In this lesson certain fundamental language symbols are taught, while practice is given in order to establish a firm connection between sound and symbol. A beautiful and attractive reading chart gives interest to the lesson, making drill and seeming drudgery a matter of enjoyment.

Notice the use of familiar nursery rhymes as examples. This again gives a pleasant and familiar character to the work. The teacher is very clear as to the aim, the method, and matter of the lesson. She knows that the children of her class have difficulty in reading because the sounds attached to some phonetic symbols have not been really learned, or because the connections have been imperfectly formed. She has made a careful study of the needs of individuals, and hopes by this exercise to remedy the defect and so make reading easy and pleasant.

Compare the phonetic method with that of "look and say." Each has its particular use. It is important to continue the same method up the school, or at least so to combine different methods as to cause no waste of time or effort.

Note that this lesson has been planned for individual children of a class because they have need of it. Those who read easily or who need practice in other symbols will be given individual work suitable to them.

Compare a carefully planned lesson, such as this one, with the kind of reading lesson for Junior Classes, where a book is opened at random and the children "just read."

Care must be taken not to create a difficulty by premature comparison of combinations pronounced the same but spelt differently. In teaching words such as "here" and "hear," "there" and "their," the teacher should connect here with there—they, them with theirs.



## READING FOR CONTENT

Age 7

MATTER.—“Why the Morning Glory Climbs,” *Gripfast English Books*, I, p. 1.

PREVIOUS KNOWLEDGE.—These children are apt to read word by word, though they have had good grounding in phonetics and know many “Look and Say” words and sentences.

AIM.—To give practice in reading for content.

To secure fluent and clear reading aloud. The importance of reading in sentences and not in separate words will be stressed.

PREPARATORY WORK.—The eight best readers will have been taught how to study the passage. These children will be leaders of groups of six children.

INTRODUCTION.—Tell the children that they are going to read a story about a climbing plant, Morning Glory or Convolvulus, and a bird, Jenny Wren and her baby Wren. They will probably know about Jenny Wren from the nursery rhyme. If not, describe the little bird and her nest.

METHOD.—(1) Let the children read the first page in silence, placing their “strips” under each sentence. Watch them and note those who laboriously sound out each word. Do not hurry or interrupt them. Those in difficulty will apply to the head of their group.

(2) *Test for Content*.—Children to hold strips under words answering these questions:

Where did the Morning Glory once grow?

Why did the little Wren stay in the nest all day? etc.

(3) Let the children practise reading aloud in groups. Tell them to look for full-stops or semi-colons and to read *whole* sentences fluently. No child should be required to read aloud until she can do so unhesitatingly.

(4) Let the children read to the end of the story in silence.

(5) Write the following questions on slips of paper. Let the children read answers to one another in their groups. Then call on each group in turn to answer one question aloud, so that a summary of the story is obtained.

What did Mother Wren do when she came flying home at night?

Where had she seen the Morning Glory?

Why was little Wren filled with desire to see the Morning Glory? . . . etc.

(6) To sum up, let each group make a sentence to answer “Why the Morning Glory Climbed?” e.g. “The Morning Glory climbed because the little lame Wren longed so much to see her face.”

## NOTES FOR STUDENTS

For this lesson to be a success, the leaders of the groups must be carefully trained. It will usually be found that question papers appeal more than questions on the blackboard. Each group, feeling that the questions are personally addressed to it, works quietly and independently.

When given to children of seven, this lesson succeeded well. As soon as the question slips had been given round, the children were required to prepare the answers by reading suitable sentences from their books. When all were ready, the questions, which were numbered, were answered in order, the answers giving a synopsis of the story, though this was only gradually realised by the children.

If the questions set in an exercise of this kind are only on outstanding incidents in the story, there is a danger of children not troubling to read at all accurately. Hence it is well to make the questions somewhat searching, or to require the words and phrases of the book to be reproduced in the answer.

The list of words over which the children experienced difficulty will be given to the teacher, who should write them on the blackboard and leave them there some days. Each group should enter theirs in a "Vocabulary Book."

Note carefully what preparation has been made to improve the actual mechanics of reading. What is being done to lessen inner speech, to make the children read in whole sentences, to train eye-movements?

Consider also how this exercise may improve vocabulary. When beginning to teach reading, students often find it difficult to get the children to speak or read clearly and distinctly, or even to answer a question by a complete sentence. It is very necessary to insist that what is said or read should be intelligible to all. Even when practising in groups, the children should be encouraged to speak as well as they can. The teacher who insists upon this point obtains it readily enough. A few periods of drill in clear enunciation, or some simple competitive stimulus, easily arouses the children's efforts—but it is a matter that calls for constant watchfulness.

## READING FOR CONTENT

Time, 40 mins.

Age 9

AIM.—To give practice in "silent reading for content."

MATTER.—"How Diarmid came to Finn," *Gripfast English Books*, III; "The Coming of Arthur," *Tales the Letters Tell*, Book III. These stories have been chosen because of the number of word-pictures they contain.

METHOD AND ORGANISATION.—(1) The children will sit in groups of six. Each group will read one or other story through in silence. Children in difficulty may ask help from the teacher or group leader.

(2) Tell them that they are to suppose that their story is to be shown in pictures on a magic-lantern. They must now read the story through again, making a list of the pictures. Let the groups talk among themselves.

(3) Let them find a title for each picture, and read passages describing each to one another.

(4) Let each group read the *titles* of their pictures to the whole class.

(5) The teacher will then discuss the titles and pictures with the children.

*The Coming of Arthur.*

- (i) The last Victory. Pars. 1 and 2.
- (ii) The King's Deathbed. Pars. 3, 5, and 7.
- (iii) Hastening to the Council. Pars. 9 and 10.
- (iv) The Challenge in the Churchyard. Par. 11.
- (v) He that is born King of Britain is not here! Par. 12.
- (vi) The Three Horsemen. Pars. 14 and 15.
- (vii) The True King or the Victor. Pars. 18 and 19.
- (viii) Memories of Sir Hector, or Merlin's Secret. Pars. 20 and 21.
- (ix) The Triumph of Arthur.

*How Diarmid came to Finn.*

- (i) The Setting Forth. The Joyous Band. Par. 1.
- (ii) Crossing the Torrent. Pars. 2 and 3.
- (iii) The Cry for Help (or "of the Helpless"). Pars. 4, 5, and 6.
- (iv) A Brave Act. Pars. 6 and 7 (see frontispiece).
- (v) The Vision. Pars. 8 and 9.
- (vi) Before Finn, or The Dark Spot. Pars. 10 and 11.
- (vii) Finn and Diarmid. Par. 12.

## NOTES FOR STUDENTS

NOTICE what steps the teacher has taken in her preparation.

She has planned a form of lesson that will appeal to young children. The group work allows freedom and takes off a feeling of strain that might result from hard thinking. The teacher would not, however, use this form of class organisation if she did not know that her group leaders had some training and knew how to set about the work. She will choose the groups carefully and follow up their work.

The teacher has gone over the matter to be read and has visualised the chief pictures. She will be able to guide the children.

Reference books and helpful pictures will have been collected and marked. Perhaps the teacher has ready explanations whose necessity she foresees. Notice that this lesson is planned for children of nine. How would you prepare it for older ones?

As the aim of the lesson is reading for content, the teacher must encourage the children to look up words and allusions they do not understand. Information about King Finn will be found in the *Ossian and Fenian Legends* and in many books on Celtic myths and folk-tales.

The exercise of "making pictures" is useful for impressing the sequence of events, as well as for making children visualise and appreciate the beauty of the passages.

The difference between the power of grasp shown by children who have had fundamental training of this kind and those who have not is very marked. Only after much experience and careful testing will the student realise how superficial is the reading of the average school child. Yet this is clearly shown in examinations where questions and problems are constantly misread.

Children who have been taught to make mental pictures in connection with what they read, will profit readily enough from those composition exercises based on some picture, where they are asked to do the converse—that is, to write a simple story or essay on the subject illustrated. They will be found to have developed a connection between *words* and *ideas*, or *mental images*, and so to have the greater power of expression.

## CLEAR AND EFFECTIVE READING

Time, 40 mins.

Age 8

AIM.—To give the children practice in "the clear and effective rendering" of a story.

MATERIAL.—"The Lion and the Mouse," from *Tales the Letters Tell*, Book I; "A Fool's Story," from *Gripfast English Books*, I; "Forget-me-Not," from *Gripfast English Books*, I. These stories are chosen because they lend themselves to being divided into sections.

INTRODUCTION AND ORGANISATION.—Divide the class into six groups. Let the children draw for the story they are to prepare. Tell them that each group is to prepare to entertain the class and that the audience will vote for the group which gives the best rendering. There will be two groups taking the same story, and the two renderings should follow one another.

METHOD.—(1) Silent reading of the whole story by every child. Help given by heads of groups.

(2) Reading of story by head of group—to her own group only.

(3) Quiet discussion of possibilities of rendering.

(4) Reading of story in parts or paragraphs. Every child must take part.

(5) Practising parts (for this some groups should be sent into the hall).

(6) If time permits, the entertainment or competition will follow, but as a rule this will take place at a subsequent lesson.

N.B.—When preparing a story in this way, the two groups taking the same story should not be next to one another. The children will be keener if their plans are "secret." They should be encouraged to make an introductory speech explaining quite simply any words or allusions *they* think likely to be misunderstood. For instance, the meaning of "Thuringian Folk-tale" might be given.

To help the children to criticise one another, it is useful to give them three points to notice.

(1) Clearness of utterance (note especially final consonant, -ng, etc.).

(2) Fluency—no stumbling or repetition—not too slow nor too fast.

(3) Expression. This includes modulation of voice and punctuation.

## NOTES FOR STUDENTS

In this lesson the teacher aims at making the interest of the story grip the children so vividly that the book will teach of itself. She herself means to keep in the background. Notice that her preparation consists in carefully planning the form of the lesson. She makes it clear what the children are to do, so that the work assigned to them is easy and most interesting.

Notice especially the six steps given under the heading "Method." The following out of these instructions ensures the careful reading which is the aim of the lesson. Of what value is the dramatic exercise which follows? What effect will it have on the children? Suppose the children had not read the story carefully nor clearly grasped its meaning, of what use would the dramatic exercise then be?

In this class exercise the teacher is giving much training to the children. They *learn* how to *learn*. They are given a standard of correct and beautiful speech. The level of a class which gets fundamental training of this kind is bound to be high.

Some methodical preparation is required for developing clearness of utterance, fluency, and correct expression. This cannot be done in a haphazard way. In this lesson the teacher will probably wish to correct faults sparingly in order to leave uppermost the literary and dramatic interest; but defects must not pass *unnoticed*. They should be dealt with in subsequent lesson periods by speech drill, breathing exercises, etc. Uniform and continuous training is a necessity, and the young teacher must be prepared to exact a certain amount of drudgery.

Notice also that where a lesson, such as this one, is concerned with really good literature, there is formed in the minds of the children an association between certain words and noble ideas or æsthetic mind-pictures. Now, this mental association lies at the very root of literary training. The power of writing well cannot develop apart from it,

## STUDYING A TEXTBOOK

*Time, 40 mins.*

*Age 13*

**AIM.**—By studying with the children Chapter IV of Wilmot Buxton's *The Crusades* to teach a good method of reading and mastering a textbook.

**METHOD.**—*Statement of Aim.*—Note that in order to master a passage :

One must understand it.

One must visualise, or otherwise realise it.

One must see its shape—the inter-relation of the parts.

One must learn its main facts, so as to possess an outline.

1.—Read through the chapter aloud with the children to get a general idea. Make with the children a brief summary on the blackboard, i.e. The Rise of Chivalry, The Crusades and Chivalry, The Order of Knighthood, Military Orders.

2.—The children read through again, in silence, making all necessary references, i.e. looking up the places on the map, the dates of the different Crusades, facts about Robert the Magnificent, Swegn, etc.

3.—Without re-reading, show how to glance through the chapter and pick out the important words, such as: Christendom, chivalry, institution, order. Discuss these with children and show how to reflect and ponder quietly over such words so as to get at their meaning.

4.—Silent reading and summarising of each paragraph by the children. Read some of the summaries and write one on the blackboard.

5.—Give five or ten minutes for the learning of this summary. Explain how to memorise, connecting facts together, etc.

6.—Make the children silently say over the passage to themselves from memory. Then let them re-read it, noting especially apt words and phrases.

7.—Let one or two children attempt to reproduce the passage orally, the others following in their books. Criticise accuracy, fluency, use of language.

**CONCLUSION.**—Go over the steps of this process with the class, so that the method is grasped by all.

## NOTES FOR STUDENTS

THIS exercise is only of real worth if the teacher means to make use of it throughout the year. No greater good could be done a class, intellectually, than to give a power of reading and of mastering a book. The teacher has done a lasting work if she has trained her pupils in methods of study, and this can be done, not by an isolated lesson, but by always maintaining a high standard of individual work, and by guiding the children's self-activity.

The student should notice that a lesson can only be judged rightly when seen as part, not only of the class scheme, but also of the general policy of the teacher. To go through this exercise and never to refer to it again would be of little worth. It might, indeed, only bewilder the children. If, however, it were to form part of a continued effort to make the class read intelligently, and memorise rationally what they have learned, it would raise the general standard of work and be of lasting value.

An exercise such as the foregoing one markedly increases the children's vocabulary and power of self-expression. It gives also a standard of attention and thoroughness which may later develop into real scholarship.

The formation of good habits, both mechanical and mental, is of first importance in teaching, especially such teaching as is concerned with fundamental processes. It is required of those who train young children that they be familiar with the "psychology of the common branches" as well as with the laws of habit. In class work such as is planned here, the teacher is the leader. Not only does she direct the work, but she has to supply much of the energy and interest, and to call back wandering attention. Her influence, however, must reach farther than one lesson period. The children have to acquire for themselves habits of accuracy, reflection, and diligence. Once the teacher has shown *how* to work she must constantly supply the strong motive that will determine effort and also, as far as possible, find an efficient method of testing individual progress.



## **ENGLISH LANGUAGE**

## COMPOSITION—WORD LESSON

To be correlated with geography and literature lessons on Gardens—  
see p. 126

Time, 50 mins.

Age 12

FORM.—Individual work, with help of the teacher.

MATTER.—The following Table of Words, of which each child will have a plexed copy.

<i>Gardens</i>	attractive enchanted charming bright grassy	alluring beautiful gorgeous sunny verdant	refreshing lovely cheerful peaceful floral	fascinating delightful gay woody mossy		
<i>Water</i>	a jet a rill a basin to spout trickle to murmur shining	fountain rivulet pool splash meander gurgle vivid	spring stream pond rush babble brilliant	cascade river lake issue chatter sparkling	shower moat dribble	
<i>Grounds</i>	valley glen shrubbery cave grass avenue	dale copse park cavern turf path	dell wood chase grot lawn approach	dingle weald meadow lane	glade heath pasture track	grove field byway
<i>View</i>	scene	scenery	landscape	vista	prospect	
<i>Colour</i>	bright gorgeous	intense gay	deep mellow	fresh delicate	rich soft	
<i>Trees</i>	foliage	leaf	branch	bough	bole	twig
<i>Order</i>	regular wild	neat irregular	symmetrical tangled	trim		

METHOD.—Each child has a dictionary and three or four picture postcards of gardens, as used and discussed in the two lessons mentioned above.

The children make sentences describing different features of each postcard. The teacher helps them :

- (1) To make very simple sentences.
- (2) To compare postcards when choosing words, i.e. a " charming " garden and a " beautiful " garden.
- (3) To choose some words of each group and leave what is not appropriate.
- (4) To pass from one heading to another.
- (5) To revise the description of each picture.

## NOTES FOR STUDENTS

**NOTE ABOUT PLEXED PAPERS.**—When making use of these the teacher should be sure that they are clear, written in large and pleasant script and well spaced. Imperfectly plexed papers, or copies that are not well written, are very bad for the children's eyes. Moreover, the use of such papers tends to deaden interest in the matter read.

The value of this composition lies in the fact that it teaches many new words. Some composition exercises result in little or no advance of any kind, because the teacher, being without a plan of her own, accepts from the children work which is no better than that which they produced perhaps three, six, or twelve months ago.

New words or phrases will not be remembered unless they express ideas which are of present interest. The teacher has selected a matter likely to be uppermost in the minds of all. She has called in the help of pictures already familiar to the children. They will therefore be glad to find new words ready to express their thoughts.

What must the teacher do to ensure the retention of these words?

Can you think out practical ways of following up the written work of children so as to increase their vocabulary and power of expression?

Compare the lesson carefully with the one on gardens. Notice how they are correlated. If the children read some poems or essays on the subject of gardens, will this lesson make them more intelligible?

It is important to insist upon the value of word-work because many teachers hesitate to undertake it on account of the vastness of the field it opens before them. A good starting-point is found in the actual matter of the children's studies, on which can be built up a working vocabulary. Roget's *Thesaurus of English Words and Phrases* (Longmans) is a helpful reference book for work of this nature. From the mere learning of words children can pass on to further study, such, for instance, as is suggested by *The Romance of Words*, E. Weekly (John Murray); or *The Study of Words*, Trench (Kegan Paul). In all vocabulary exercises children should be made to recognise the part of speech to which each word belongs. This is a good deductive way of teaching grammar, and one which generally makes more appeal than a method based on definitions.

## COMPOSITION—DESCRIPTIONS

*Time, 40 mins.**Age 12*

AIM.—To give some training in descriptive work of the beautiful rather than the exact and scientific type.

INTRODUCTION.—Refer to an attempted description, given by a child in a recent class; this description lapsed into rambling narrative. Ask the child to repeat the descriptive part.

LESSON.—(1) *A walk through a picture-gallery (landscapes).*—Read five or six very short descriptive passages, once, twice, even three times, that their beauty may sink into the children's minds. The passages are from Browning, Tennyson, Blackmore, Bennett.

(2) *Some hints which the great masters give us.*

Leave yourself out.

Do not overcrowd your picture.

Choose beautiful words.

(3) *Painting your own picture, e.g. a storm at sea, etc.*

(i) *Materials.* Evening, stormy sea, waves, lighthouse, rocks, rays of light.

(ii) *Rough sketch.* It was evening.

The sea was stormy.

The waves beat high, etc.

(iii) *Finished paragraph.* It was evening and the sea ran high. The waves beat fiercely against the lighthouse, which stood strong and majestic on the rocks, etc.

APPLICATION.—The children will each be given a little book called "My Picture-gallery," which will contain several little masterpieces and some blank pages. These pages will either be used for their own little word-pictures or for collecting other descriptions by great authors.

## NOTES FOR STUDENTS

(1) NOTICE that the teacher does not expect the children to understand fully the passages read to them. They will probably appreciate them vaguely, and thus their taste will be gradually trained. The teacher must choose her models carefully, thinking always of the children's powers of appreciation. She should be prepared to read them beautifully.

(2) The hints on style are sufficient for a first lesson. A series of lessons should be given on descriptive work, and at each one more detailed teaching should be added. It is important to note this point, as isolated exercises on forms of composition are of very little use. Indeed, an essential factor in the teaching of oral and written composition is repetition. Children learn fluency of speech and command of words by dint of constant practice. Not one lesson but many are needed before marked progress is made. There are no quick returns in the teaching of composition. Children will not seem to benefit much from any one lesson any more than a child will make marked progress after ten minutes' practice on the piano. Seven or eight exercises on similar lines should, however, result in greater power of observation and expression.

(3) There will probably be time for only one description in this lesson-period. Further descriptions of the same type could be taken in the next composition lessons, e.g. street-scenes, portraits, etc.

N.B.—Lessons in description given to young children should more often aim primarily at exactness than, as in this case, at beauty of expression. The power of accurate and vivid portrayal is needed as a foundation to beautiful writing and should therefore be first taught, but the more æsthetic side should not be neglected.

## ORAL COMPOSITION—LECTURES ON FOLK-TALES

*Time, 50 mins.*

*Age 11*

FORM OF LESSON.—Five-minute lectures given by the children.

MATTER OF LESSON.—Folk-tales, to be retold in fitting language.

GENERAL AIM.—Correct and beautiful expression.

PARTICULAR AIM.—The power to keep up a narrative coherently and fluently.

REMOTE PREPARATION.—A discussion at a former class of points that make up the charm of folk-tales. Necessity for simple and dignified language. Revision of the names, themes, characters, and variants of some well-known tales. Comparison of the manners, customs, "ideals," and "morals" of the tales.

IMMEDIATE PREPARATION.—Provide a clock and fix the time—three or five minutes for each lecture. Tell the children to clap softly or to rap on the desk accordingly as they especially approve or disapprove of the lecturer's words and expression.

PROCEDURE.—(1) Beginning with the abler children (if this is a first attempt at lecturing), let the stories be told.

(2) If possible, take representative tales, i.e. a nursery story, a saga, a beast tale, a Nature myth, a droll or a cumulative story.

(3) Discuss lectures with the class. Certain phrases and sentences may be picked out for commendation or amendment.

(4) If a child fails, another may take her place.

N.B.—The teacher must do all in her power to keep a high level of speech. However, in this first lesson she is aiming rather at *fluency* than beauty. If she can get the children to speak during the given time, the lesson period will have been successful.

APPLICATION.—If the children go away with an interest in folk-tales and a desire to talk about them, the lesson will have lasting results.

## NOTES FOR STUDENTS

THE form of the lesson has been selected because it appeals to children and creates in the classroom the atmosphere of simplicity and spontaneity so necessary when teaching composition.

The matter is chosen as being of moral and æsthetic value. Time is well spent talking over this theme, for folk-tales not seldom form a very good introduction to literature. At the same time the children are familiar enough with the subject to speak about it with interest and comparative ease. The general aim could be realised only after long and consistent practice. The particular aim must be kept in view during the class and will guide the teacher in her treatment of the lectures.

The remote preparation must, of course, be very simple and healthy. It should follow the course of the children's interests.

PROCEDURE.—Fluency and coherence are the aim. The very desire to go on speaking and not to be superseded by others may help the children to keep up the story. Some need many attempts and much encouragement before they can speak continuously. Obviously, the choice of abler children is motivated by the desire to stimulate the others. At subsequent lesson-periods the teacher will give her attention to those who have difficulty. It will often be found that a stage is reached in which the children become fluent, but their language seems in no way superior to their imperfect everyday speech. What steps can be taken to improve vocabulary? Is there much use in continuing lectures unless some gain is being made in the direction of better expression?

These questions are ably treated in *The Playway*, Caldwell Cook (Heinemann), where the "Littleman Lectures," their subject matter, procedure, and methods of correction, are charmingly described. No student who has studied this book could fall back upon laboured and lifeless forms of oral composition.

## SPELLING LESSON

Age 12

Time, 45 mins.

MATTER.—The spelling of the following words recently met with in textbooks.

parliament	financial	representative	government
session	executive	judicial	association
constitutional	tyranny	commonwealth	president
community	feudalism	burgess	
encroachment	mechanical	degeneracy	circumstance
organisation	barbarous	disapprobation	superfluous
intelligence	description	valuation	technical
commute	preceding	proscribe	prescribe
oolite	trough	estuary	chemical
alluvium	boundary	crystalline	industrial
carboniferous	undulating	fiord	cataract

FORM.—Individual work under guidance.

METHOD.—(1) The above words are ready on the board in three groups, written in different colours. The children (who have used these words already and know their meaning) silently test themselves to see which they can spell, and learn those they do not know.

(2) The class spells out the words aloud *twice*, so as to get the spelling by hearing as well as by sight.

(3) The class reads through, rapidly and silently, passages in textbooks in which these words appear.

(4) The teacher turns the blackboard to the wall and dictates the words. If any child is not fairly sure of the spelling of a word, she omits it.

(5) The children interchange papers and correct from the teacher's reading and from the blackboard.

(6) The children write out correctly, three times each, the word they have misspelt. Those who have few mistakes make up sentences using the given words.

(7) Words which present special difficulties could be studied in their "family" (see Boyd's *Spelling List*).

CONCLUSION.—The teacher revises the steps of the lesson, showing the method of learning. Words learned are hung up in the classroom as a possession acquired. Opportunity for using these words is given in the course of the next weeks. Faults in the spelling of the above words are always specially noted and attention is drawn to the chart.



## NOTES FOR STUDENTS

POINTS to be noticed about this lesson are :

The words have been selected, not for any linguistic connection, but because the children use and are likely to misspell them. If they are once learned correctly, the fact that they will be constantly met with in the textbooks will ensure their retention.

The teacher appeals to visual memory, by her use of coloured chalk and careful blackboard script ; also by making the children visualise the word *in print* (see 3 above).

The teacher appeals to the ear, by oral spelling of each word.

The children are not allowed to write words of which they are not sure, so as not to form bad habits.

Where there is difficulty in memorising, the teacher calls in the aid of reasoning and shows the "family" to which the word belongs.

Notice that the teacher expects the children to be more or less familiar with the words. Thus she is making no attempt to explain them, and she has selected a larger number than would be included were they quite unfamiliar.

See how much "method of study" the children learn by this lesson. After training of this kind they should be able to teach themselves to spell, but it is the teacher's business to provide them with a coherent and judicious plan of work. Some systematic spelling book will generally be found necessary, such as *English Spelling: its Rules and Reasons*, Craigie (Harrap). The teacher will find helpful suggestions in Boyd's *Measuring Devices in Composition, Spelling and Arithmetic* (Harrap). The somewhat despised exercise of transcription is perhaps more valuable than is always realised. Besides developing power of concentration it gives a standard of accuracy and finish, and can be used to improve vocabulary and spelling, especially if accompanied by some effort to memorise new words.

## SPELLING LESSON

*Time, 20 mins.**Age 11*

AIM.—To draw the children's attention to words containing silent letters, and so to help them to spell correctly.

METHOD.—(1) Give each child a paper with the following words on it :

wrath	two	gnat	naughty	whistle
calf	chestnut	subtle	wholesome	gnaw
tomb	alms	thought	sovereign	debt
folk	doubt	yolk	answer	solemn
knowledge	wreath	bristle	knuckle	Ptolemy
chasten	bought	crumb	sword	soften
who	heir	pneumatic	exhaust	exhibit
psalm	deign	rustle	honest	resign
hymn	exhort	wrinkle	stalk	reign
knave	succumb	autumn	island	gnarl

(2) Ask the children to examine the spelling of the words and to try to find out why they have been put together. If this is found too difficult, suggest "sorting" the words into groups. The children will probably first pick out gnat, gnaw, gnarl, and others with silent initial letters.

Once having grasped that they are to sort the words according to their silent letters, the children should work alone. The result will be something like this :

I. wrath	wrinkle	wreath		
gnat	gnaw	gnarl		
who	whistle	wholesome		
psalm	pneumatic	Ptolemy		
heir	hour	honest		
knowledge	knuckle	knave		
II. calf	folk	alms	yolk	stalk
chasten	chestnut	bristle	rustle	soften
two	answer	sword		
doubt	debt	subtle	tomb	succumb
bought	thought	naughty		crumb
deign	sovereign	resign		
exhort	exhibit	exhaust		
island				

The children should keep these lists and try to add to them words which they meet with in their reading. They must also look out for silent letters not included in the list.

## NOTES FOR STUDENTS

COMPARE this spelling lesson with the one given on p. 82. Note the different principle in the selection of words. In this lesson the words have a linguistic affinity. In the lesson given on p. 82 there is no such connection.

The actual method of teaching spelling is the same in either case. The children are taught to look at the words and to "think" them; then to shut their eyes and to visualise them; finally to write the words from this mental image. As there are, however, some children whose auditory memory is stronger than their visual memory, it is advisable to let a class spell out the word in the old-fashioned way.

Spelling lessons should never be long, nor need they be formal; but no week should pass without the children's attention being drawn to the spelling of some group of words, and these they should look out for in their reading. Something should always be going on in a class to improve the spelling.

It is best when all the words studied can be found in the children's readers, for then they are in sentences the meaning of which the children understand.

In dictation, the words should be in sentences, though the whole sentence need not be written. It is important to remember that dictation is a means of testing the power of spelling, not of acquiring the power. Children should be discouraged from writing words they do not know how to spell, as bad habits are formed when words are misspelt.

Spelling lessons on a scientific basis make a good introduction to the consideration of word-formation and the history of words. Even those children who are not going to pass on to this further study may be taught incidentally many elementary facts and principles which will give them a deeper idea of *language*. In any case, spelling lessons improve vocabulary.

N.B.—The chief value of the foregoing exercise lies in making the children look long and earnestly at the words.

## ENGLISH LANGUAGE

## Names and their History

Age 14

*Time, 50 mins.*

**GENERAL AIM.**—To give an idea of the romance of words and their historical import.

**PARTICULAR AIM.**—To teach the derivation of the place-names given in the table.

**FORM OF THE LESSON.**—Group work.

**MATTER.**—The following table (or a fuller one) :

*From the Celtic*

ard = high.  
avon = river.  
aber = a confluence, river-mouth.  
cær, car = a fortified enclosure.

*From the Latin*

caster, chester, cester = a camp.  
coln = colony.  
street = "stratum," a road.

*From the Danish or Scandinavian*

fell = a mountain.  
gate = a passage-road.  
beck = a brook.  
by = a dwelling, a town.

*From the Anglo-Saxon*

har = the army.  
burgh, borough, bury = a town.  
ton = a fence, a farm, town.  
wick, wich = a village.  
ham = a home.  
croft = an enclosed field.  
cheap = price, market.  
minster = a monastery.  
ford = a ford, passage.  
mere = a lake or marsh.  
weald = a wooded region or open country.  
dene, dean = a wooded valley.  
combe = hollow between hills.  
stow = a place.  
eld, elt, ald = old.  
sex = Saxon.

**PLACE-NAMES.**—Goatfell, Clapham, Aberystwyth, Aldershot, Harrogate, Mersey, Eltham, Aldbury, Stratford, Ardock, Pennine, Peterborough, Nantwich, Wycombe, Doncaster, the Weald of Kent, Holbeck, Oxford, Windermere, Shrewsbury, Derby, Chepstow, Lincoln, Crofton, Hazeldean, Rugby, Winchester, Berwick, Carnarvon, Streatham, Kendal, Sussex, Westminster, Warrington.

**METHOD.**—Let the groups consider the above table :

(1) With the help of a history book, find out the approximate dates of the period in which the given places might have received their names.

(2) Find out which place-names include more than one of the above words or syllables.

(3) What would the table teach a person ignorant of history ?

(4) Choose three names which appeal to you and write a short imaginative description of the places ; one based, not on *facts*, but on what the name suggests.

(5) On the same principle, make up the names of three ideal places : (a) for a holiday, (b) for a rest, (c) for a refuge in time of war.

## NOTES FOR STUDENTS

NOTE the *aims* of this lesson. What preparation has been made to attain the one and the other? What advantages are to be expected from the choice of *form*? If some of the places were known to individuals, they would be likely to speak about them. Would this add interest to the work?

MATTER.—The historical aspect of place-names is most probably already somewhat familiar to the class. It has been chosen to open up the vista presented by the romance of words. Names of persons might be taken next, then names of common objects, lastly, miscellaneous words. When many words had thus been considered, a little deductive study might be made, giving an idea of the history of language and greatly enlarging vocabulary.

METHOD.—Appeal is made to the puzzle-instinct and to the power of visualisation. The children will be looking at the words during the lesson period. They will also be saying them over and over again to one another as they work in groups. Learning will be helped by these exercises. The children will probably find some difficulty in answering question 1. This will afford an opportunity to show them how to gain information from a book. In what way could the teacher help the child without doing the work herself?

The imaginative description is at once an exercise and a test. Help may be needed here. The teacher will be ready to go round to the different groups and give some examples of imaginative descriptions. Interesting discussions may thus be begun: "When was Eltham an old town?" These discussions may suggest some original research work. If the locality affords opportunity for such work, the teacher will do well to avail herself of all the material at hand before passing on to the study of names of places farther afield, or to any other group of words. It is necessary to follow the course of the children's interests and to obtain vigorous, self-directed activity, even if this means omitting something of the syllabus.

## ENGLISH LITERATURE

## LITERATURE

## "The Merchant of Venice"

*Time, 40 mins.**Age 13*

PREPARATION.—The children have read through the play, with some passing discussion of the plot and characters and a few necessary explanations.

AIMS.—(1) To bring the children under the spell of its dramatic beauty, so that they are gripped by it.

(2) As a means to this, practise the Trial Scene, with attention only to movement, gesture, position, etc.

FORM.—A rehearsal of the scene, those of the children who are not acting being called upon to criticise the rendering, and now and again to take a part in order to show how they would like it interpreted.

METHOD.—(1) Discuss the position of the actors on the scene. This must be decided by what they will have to do and to say. What movements will have to be made? Whence is Portia to enter? Who should be seated? etc. Place the actors. Let other children criticise.

(2) Discuss the expression of countenance of the different characters during the scene, e.g. Antonio, gently melancholy, resigned; Shylock, triumphant at first, then furious, then crushed; Portia, feigning impartial coldness; Bassanio, eager, desperate, etc.

(3) The movements, gestures, expression of all, during the Duke's speech.

(4) The reception of Portia.

(5) The gestures and expressions during the speech "The quality of mercy."

(6) The gestures, etc., when Portia gives her verdict.

(7) The court when the Jew is condemned.

(8) The ring episode. (This may be omitted.)

CONCLUSION.—The children will learn the parts in the light of this dramatic study. At the next rehearsal they will practise speaking them.

## NOTES FOR STUDENTS

THE aim of this lesson is to bring the children under the spell of a masterpiece, not to make them grasp that which is clearly above their comprehension. It is well to remember, in many English lessons, that much has been accomplished if a love of good literature has been given. This is a valuable result of sound teaching, but one that cannot be directly tested or examined. The children's attitude towards their study will in itself give evidence of their progress in appreciation.

In this lesson-period the teacher is preparing to lead, to suggest, to open up new vistas. To give such a lesson successfully it is necessary to have a thorough grasp of the play, to feel its power, to see its shape and colour. Many explanations, much dogmatism, are out of place here. The class must be led to think and feel for itself, and this is probably best accomplished by the teacher reading worthily, again and again, the part of the text under consideration. A love of Shakespeare is the birthright of every English child. Those children who are placed in contact with the great master enter easily and as by right into their glorious inheritance.

It is surely a vital part of *training for life* to teach children *what to enjoy*. Boys and girls must seek some form of amusement, and they can only be made to avoid what is unworthy of them by being introduced to all that is best in drama, literature, music, and pictures. A canon of taste is not to be imposed, but the teacher must endeavour to lead children first to understand, then to appreciate the better thing. Delight in healthy games and in good plays and stories is a safeguard from evil. No teacher can neglect the duty of bringing out vividly the beautiful, interesting, or humorous qualities of some of our greater masterpieces. Perhaps the hardest task of all is the development of a refined sense of humour.



## "The Talisman" (First Assignment)

*Time not fixed**Age 13*

CHAPTER I.—(1) Read the first chapter right through, to get an idea of the story. Do not stop over the words you do not understand. Note on your chart the time it took you to do this.

(2) Go through the chapter again, noting the sentences that please you. Look up the following words, and any others that will help you to understand the story better. Write on your chart the number of words you add to the list given below: vicinity, omnipotent, catastrophe, subterraneous, receptacle, flexible, poniard, surcoat, antagonist.

(3) Study one of the following descriptions so as to be able to give it in your own words:

(a) The Dead Sea and the country round about it (pp. 1, 2).

(b) The armour of the Knight (p. 2).

(c) The personal appearance and character of the Knight (p. 3).

(d) The fight with the Saracen.

(4) Read and note the names of any poems you can find dealing with the Knights of old.

*Chart of Work done by.....*

1. Time taken to read Chapter I	
2. Number of new words added to list given	
3. Name of description studied	
4. Number of poems read	
5. Number of pictures found	
6. Date on which Assignment 1 was begun	
7. Date on which Assignment 1 was finished	
Signature of Supervisor who has tested the work done	

## NOTES FOR STUDENTS

THIS is the first assignment of a series, prepared to give individual work on "The Talisman."

The principle upon which the study is built, is that the essential basis of all work in English consists in :

(1) Training in reading—considered as (a) speech training, (b) the use of books.

(2) Training in writing, as a mode of clear expression.

Note what preparation has been made to ensure the careful reading of the passage, the learning of new words, training in correct pronunciation and effective reading. What in this lesson would tend to develop the right use of books as sources of information and means of study? What has been planned to give delight in and appreciation of literature?

The teacher means to pay special attention to point 2. What preparation will this give for composition?

Notice that no written work is given in this first assignment, yet the teacher very definitely means to supply material, vocabulary, and interest for the essay which she will ask for next week.

Suggest ways in which the teacher could test the children's knowledge and the quality of their work.

It must, however, be remembered that the results of much of our teaching, especially in the case of literature, escapes the possibility of testing or recording.

Should collective teaching be given in connection with this scheme? See the notes on p. 95.

In *The Matter and Method of Modern Teaching*, V. Davis has an interesting chapter entitled "The Teacher in the Background," in which are discussed various forms of individual work and ways of testing it, e.g. *the Dalton Plan*, *the Problem Method*, *the Project Method*, and what the author calls *the British Method*, a combination of class teaching and individual work. This, he says, seems to be the most generally accepted form of school procedure in this country.

## "The Talisman"

*Time not fixed**Age 13*

(1) READ Chapters VI and VII. Skip Chapter VIII. Read Chapter IX from "Meanwhile events had taken place" (p. 94) to "to avoid defeat" (p. 98); and from "Who talks of delay?" (p. 103) to the end of the chapter.

(2) You have come across men of many types in the first nine chapters. Study especially Sir Kenneth the Scot, the Saracen Emir, King Richard, and Thomas de Vaux. Write down on your chart (or on a larger paper if necessary) all that Scott says about their personal appearance, and their good and bad qualities. Say which of the four warriors you prefer.

(3) Choose one of the following subjects for composition:

(a) "The Esquire's Letter" (pretending that you are Sir Kenneth's sick servant writing home to tell his mother of his adventures in the Holy Land).

(b) "If I were a Knight" (saying what you would do, what you would see, where you would go, etc.).

(4) Pick out any phrases which are old-fashioned in Sir Kenneth's conversation with Thomas de Vaux, and put them into modern English.

	<i>Personal appearance.</i>	<i>Good qualities.</i>	<i>Bad qualities.</i>
Sir Kenneth the Scot (every chapter)			
The Saracen Emir (Chapters I, II, and III)			
King Richard (Chapters VI and IX)			
Thomas de Vaux (Chapters VI, VII, and IX)			

Which do you prefer? .....

## NOTES FOR STUDENTS

THIS piece of individual work is based upon the same principles as that given for the first assignment, p. 92. Re-read the notes of this last lesson.

The preparation was made by a teacher for a class unknown to her. Can you make suggestions for preparatory notes that might be added by one who had her own children in view?

Would she be likely to expect all to find the work equally difficult?

How could she prepare to help the slower or less gifted members?

What would she do with children who worked more quickly than the bulk of the class?

When the work was actually done, it was found that the children had derived from their reading some erroneous ideas about the Crusades. Moreover, the tale of quarrels, intrigues, etc., had tended to obscure all idea of loftier aim. When the teacher realised this, she prepared an oral lesson, giving a more balanced and truthful view.

What other fundamental questions might have to be treated in that way, in connection with this subject?

It is only by making a thorough study of a book that a student can rightly grasp in what consists the teaching of Literature. Even when she has mastered the subject-matter, ideas, moral or social views, characters, style, *shape*, atmosphere of the book, another kind of preparation remains to be done. The subject must be viewed from the child's point of view and, for this, intuition and experience are needed. Indeed, as the term's work proceeds, the teacher has constantly to modify much of her original estimate. Children reveal their opinions and appreciations, mind reacts upon mind, and teaching plans must follow the development of the children's ideas.

## THE WORLD OF HOMER

Age 14

Time, 45 mins.

WORK DONE PREVIOUSLY.—The children have read and discussed Havell's *Iliad* and *Odyssey*. They have dramatised scenes and are thoroughly familiar with the story.

IMMEDIATE PREPARATION.—The children have made lists of similes and double epithets which appeal to them.

AIM OF LESSON PERIOD.—To give a reasoned appreciation of the literary value of the *Iliad* and the *Odyssey*.

MATTER.—The immortal character of the works.

Their clarity of outline.

Their simple, elemental, human appeal.

The treatment of Nature, especially in the similes.

The character-study, achieved by epithet and repetition.

The quick movement of action.

The clear moral views—cf. standards with present day.

The manners—love of home—almost "chivalry."

Note the absence of the sporting spirit. The idea of "adventure."

FORM.—A class discussion preparatory to writing an essay on "The World of Homer."

METHOD.—Explain the aim of the discussion—not to tell the children what to write, but to give some ideas of *how* to write the essay. The matter should be for each one, what interests her most in the "World of Homer."

Give idea of scheme and skeleton outline.

The form of the essay should reproduce some of the characteristics of the original.

Discuss the headings given above. Use as examples the epithets and similes supplied by the children.

Show how clarity and form can be given to their essays.

Show how to select simple, human, representative facts.

Discuss the treatment of Nature: "rosy-fingered dawn," "the wine-coloured sea," etc. Show how to reproduce the same atmosphere.

Discuss character-drawing: "To him answered smiling the fair-haired Menelaus."

Compare Keats's *Ode on a Grecian Urn*, for "action."

Get from the children examples to illustrate the last headings.

CONCLUSION.—Read, as a model for style, the description of the house and garden of Alcinous from Butcher and Lang's translation.

## NOTES FOR STUDENTS

IN this lesson the teacher wishes to give some simple literary appreciation of the *Iliad* and the *Odyssey*. She avoids direct "literary criticism," unsuitable for young children, by giving the lesson-period the form of preparation for an essay. The discussion can thus be very objective and clear.

As the children are thoroughly familiar with the story, they will be able to supply examples for the different points treated. They will take an active part in the class. Notice how different the result would be if the teacher merely lectured and gave her personal views on the subject.

The idea of simile and metaphor is easily grasped by young people and forms a good introduction to the study of style. The clear outline and human interest of the *Iliad* and the *Odyssey* make them very attractive to children. The simplicity of the actions and motives, the swift movement of the story, the method of characterisation by individual epithets and set phrases are a delight to children. They readily appreciate Greek nature myths and heroic legends when once they have been introduced to Greek ideas.

The difficulty of this study lies in the unfamiliar character of the names. With this particular class, the teacher had faced the problem from the beginning by making the children master both spelling and pronunciation. The dramatic work done in connection with the books helped to make familiar the names and characters of the heroes.

This lesson might well be compared with that on p. 98. It would be interesting, after this simple study of Homer, to read some English poems treating of classical subjects or strongly infused with the classical spirit. New realms of gold would open before the children, who would have the joy of finding themselves not wholly strangers therein.

## LESSON ON THE CLASSICAL SPIRIT IN ENGLISH POETRY

*Time, 40 mins.**Age 14*

AIM OF LESSON.—To introduce the class, in a very simple way, to some classical ideas and forms of expression.

APPARATUS.—Some pictures taken from Greek originals. Some typed quotations illustrating points treated in the lesson.

METHOD.—Conversational as far as possible. By discussing the pictures the teacher will endeavour to ascertain what is known on the subject and will thus be guided in the development of point 3.

LESSON.—(1) The spirit of any set of people is seen by what they think about, what they like, how they express themselves.

Examine pictures. Recall legends and stories. Discuss the Greek spirit.

(2) The classical spirit has affected all the thinking world. Many of our ideas come from Greece, many of our ways of doing things come from Rome.

Examine the list of Authors in Palgrave's Anthology. Note the different sources of inspiration. The classical spirit is evident in: Jonson, Milton, Gray, Keats, Shelley, Tennyson, Arnold, Swinburne, Bridges.

(3) Read and comment on the given extracts.

Jonson's shows : tone of reverence ;  
balance of form and content ;  
restrained emotion ;  
proportion.

Spenser's shows : description through simile.

Milton's shows : classical treatment of Nature ;  
love of music ; joy.

Keats's shows : interest in human action ;  
description by means of epithet.

APPLICATION.—As a result of the lesson the class might be encouraged to read the whole poems from which they have been given extracts and to study in them the ideas given above.

"HYMN TO DIANA" (B. JONSON)

Queen and huntress, chaste and fair,  
Now the sun is laid to sleep,  
Seated in thy silver chair  
State in wonted manner keep :  
Hesperus entreats thy light,  
Goddess excellently bright.

Earth, let not thy envious shade  
 Dare itself to interpose ;  
 Cynthia's shining orb was made  
 Heaven to clear when day did close :  
 Bless us then with wishèd sight,  
 Goddess excellently bright.  
 Lay thy bow of pearl apart  
 And thy crystal shining quiver ;  
 Give unto the flying hart  
 Space to breathe, how short soever :  
 Thou that mak'st a day of night,  
 Goddess excellently bright.

FROM SPENSER'S "PROTHALAMION"

From those high towers this noble lord issuing  
 Like radiant Hesper, when his golden hair  
 In th' ocean billows he hath bathèd fair,  
 Descended to the river's open viewing. . . .

FROM MILTON'S "LYCIDAS"

For we were nursed upon the self-same hill,  
 Fed the same flocks by fountain, shade and rill :  
 Together both, 'ere the high lawns appear'd  
 Under the opening eyelids of the Morn,  
 We drove a-field, and both together heard  
 What time the gray-fly winds her sultry horn,  
 Battening our flocks with the fresh dews of night,  
 Oft till the star that rose at evening bright  
 Towards heaven's descent had sloped his westering wheel.  
 Meanwhile the rural ditties were not mute,  
 Temper'd to the oaten flute,  
 Rough Satyrs danced, and Fauns with cloven heel  
 From the glad sound would not be absent long ;  
 And old Damoetas loved to hear our song.

FROM KEATS'S "ODE ON A GRECIAN URN"

Thou still unravished bride of quietness,  
 Thou foster-child of silence and slow time,  
 Silvan historian, who canst thus express  
 A flowery tale more sweetly than our rhyme :  
 What leaf-fringed legend haunts about thy shape  
 Of deities or mortals, or of both  
 In Tempe or the dales of Arcady ?  
 What men or gods are these ? What maidens loth ?  
 What mad pursuit ? What struggle to escape ?  
 What pipes and timbrels ? What wild ecstasy ?



## THE STORY OF THE LITTLE MERMAID

Time, 40 mins.

Age 10

AIM.—To bring the children under the spell of the story.

FORM OF LESSON.—The teacher reads to the children, giving the minimum of explanations, but allowing them to stop and discuss if they wish.

MATTER.—Points which the teacher will bring out by her reading.

(1) *The beautiful description of the Palace under the Sea.*—"Water as blue as the loveliest cornflower."

"Trees and leaves swaying with the motion of every billow."

"Walls of coral—roof incrusting with pearl-filled shells," etc.

(2) *The romance of the sisters' adventures in the world.*—The finding of the Prince.

(3) *The description of the Royal Palace.*—Yellow stone walls; flight of marble steps; gilded cupola; marble figures; rich apartments bright with silk hangings and paintings.

METHOD.—Careful and interesting reading, lingering over and repeating some telling phrase or paragraph. The atmosphere of the story is best preserved by explaining only when questioned. The three points given under the last heading can be made each a single unit by pausing slightly after each.

Vivid and dramatic interest must be given to point 2 by reading in such a way that the sequence of the events is easily grasped.

CONCLUSION.—If the children wish to talk about the story, they should be encouraged to do so. They may, if really caught by its spell, prefer to say nothing. The teacher should not allow much time to elapse before finishing the tale in a future lesson.

## NOTES FOR STUDENTS

THIS is a very simple lesson, for the teacher is merely reading to the children ; nevertheless it affords matter for preparation.

If the children are to feel the fascination of beautiful literature, the teacher must herself, first, come under its influence. Much training in appreciation would be unconsciously acquired from a lesson of this kind, the teacher suggesting without dogmatising. How important, then, is the quality of a teacher's reading ! Here the rendering of the story should be a revelation to the children, giving an alluring glimpse into the fancy-free world of folk-tales. They would not realise the fact of this revelation, but none the less would they feel its effects. Ideas and images would colour their minds, words and phrases would linger on their lips. A taste for the beautiful would make them rightly fastidious and would help to keep them from ugliness, vulgarity, and evil.

Many think that these long, uninterrupted periods of reading aloud by the teacher are the most potent means of giving a taste for beautiful literature. It is only when children have learned to love the sound of good prose or poetry that they will spontaneously look for these in books.

An atmosphere of leisure, of order, and of silence should surround these readings, but they should be attended by no feeling of constraint. Freedom to use the hands by drawing or by some work of a mechanical character would probably help, rather than hinder, the children's power of attention.

The teacher should be careful not to spoil enjoyment by asking for a formal recapitulation or summary. Vague or general questions, such as : " What was the story about ? " " What does this make you feel ? " should always be avoided.

Teachers should make their own anthology of references to books or passages which appeal to children, and should study how to make the best possible use of local or circulating libraries. Since we cannot spend much time in reading to children, let us always give them the very best.

## RAIN POEMS

*Time, 30 mins.*

*Age 9*

POEMS.—“The Rain,” by W. H. Davies. “A Soft Day,” by W. M. Letts.

AIM.—To help the children to memorise “The Rain” and, in a simple way, to make them appreciate both poems.

PREPARATION.—Town children’s experience of rain is usually unpleasant. Speak of rain in the streets, the steady drip on the window-pane, the effect of sun on rain. Thus by recalling daily experience put the children in tune with the subject of the poem.

METHOD.—(1) Hang up a large and beautiful woodland scene. Do not comment on it. The children will probably look at it during the reading of the poem. Leave the children perfectly free to listen as they please.

(2) Read the poem twice over to the children.

(3) Give out copies of the poem, or show it printed on the blackboard.

(4) Read verse 1, “the rainy verse,” repeating some lines in such a way that the children realise the content and memorise unconsciously :

“I hear leaves drinking rain.”  
(This line gives the whole idea of verse 1.)

“I hear rich leaves on top  
Giving the poor beneath  
Drop after drop.”

(This enlarges on line 1.)

“’Tis a sweet noise to hear  
The green leaves drinking near.”  
(Comment on the above lines.)

(5) Read verse 2, “the glistening verse,” in the same way.

(6) Let different children read, and then allow some minutes for silent study.

(7) Make a break by reading, or, better still, reciting, “A Soft Day.”

Contrast “Drop after drop” and “Drips, drips from the leaves.”

(8) Come back to “The Rain” and let the children recite.

(9) End with a good recital, by a child if possible.

FURTHER WORK.—“A Soft Day” to be learned for next recitation period. Find and study further rain poems, e.g. “April Rain” (R. Loveman).

## NOTES FOR STUDENTS

No two poems can be treated exactly alike. Each has an individual life of its own.

Let a poem *make its own way*, but prepare the way carefully. This is very important.

Study in the above notes the preparation made to :

- (1) Awaken memory of daily experience.
- (2) Supply necessary knowledge.
- (3) Stimulate thought.
- (4) Create a mood.

As soon as the children can read, let them have copies of the poems studied. These should always be well printed and clear, so that it is a joy, not an effort, to read them.

Do not force, but encourage, much memorising.

Encourage beautiful recitation.

Do not comment too much.

In the above lesson the teacher hangs up the woodland scene to help the town children to understand the poem. She lets it do its own work. The analysis of the first verse, in 4 above, is, *of course*, in the teacher's mind. She does not give it to the children.

## A NARRATIVE POEM

"How they brought the Good News from Ghent to Aix"

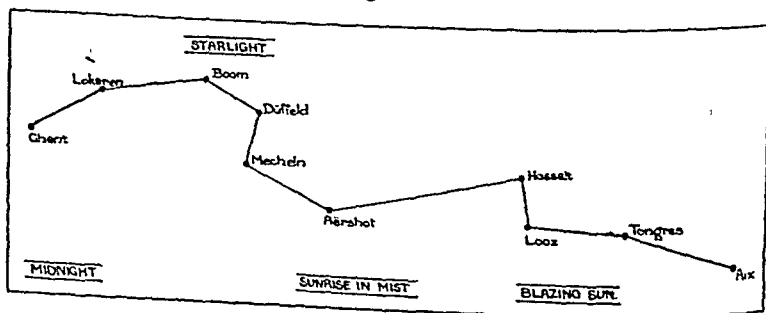
(Browning)

Time, 30 mins.

Age 12

AIM.—To make the children enter into this finely told story of a brave deed. In a poem of this kind the *moral* effect is the important thing.

LESSON.—(1) Describe this particular ride vividly, drawing a rough sketch-map in the telling:



repeating the names till they present no more difficulty. The times of day could be marked on the map if desired.

(2) Read the poem whole and entire, with the speed and fire that it calls for.

(3) Read again (the children following in books) in such a way that the children realise the divisions of the poem:

- (a) the start at midnight (ver. 1).
- (b) the misty dawn (ver. 3).
- (c) the sweltering mid-day (ver. 7).
- (d) the last effort (vers. 9, 10).

(4) Reading by the children (not simultaneous).

(5) Comment by teacher on points of interest:

(i) Galloping rhythm, the same as in "The Charge of the Light Brigade"; contrast length of line here, to suggest long gallop, as opposed to short lines of "The Charge," suggestive of swift attack.

(ii) Intensity of language: the sun "leaps"; Roland "butts" the haze, etc.

(iii) Colour effects; speed effects; how obtained.

(6) A final reading.

## NOTES FOR STUDENTS

PREPARATION in this case is all the more necessary because the place-names present a great difficulty. In order to give a familiar aspect to the story, the teacher can connect it with the history known by the class. Although there is no historical basis for the poem, light can be thrown by showing pictures of a rider and discussing the costume. This will give opportunity to use such words as stirrup, girth, etc.

It is very important to repeat the names or to make the children use them frequently, until they are no longer unfamiliar. Note the use of the map, *before* the poem is read. Once the poem is being studied, no more reference should be made to the map.

This poem makes a very fine recitation. It should not be dramatised.

One might here take the opportunity of warning the young teacher not to over-stress the dramatic method in teaching; it is often very helpful but not always appropriate. The highest function of Literature being a spiritual one, the teacher has to endeavour to develop more and more the appreciation of abstract qualities. Tact and discrimination are needed, therefore, in planning English lessons, especially at those periods of the school course which may be called transition periods, those namely in which there seems to be a marked difference in mental power between children of the same age.

SUGGESTIONS FOR FURTHER WORK.—The poem might well require two lesson-periods for its treatment; points 5 and 6 would be enough matter for a second lesson.

Browning's "Incident in the French Camp" and "Hervé Riel" could be read in connection with the ideas here presented.

## APPRECIATION OF A POEM

"The Dead," by Rupert Brooke

Time, 40 mins.

Age 14

THE children know (1) something of the Great War ; (2) the structure of the sonnet.

PREPARATION.—(1) Paint a vivid picture of some piece of heroism such as was seen daily in the Great War.

(2) Let them recite poems they know—"In Flanders Fields," "For the Fallen," etc.

(3) Make the children realise : (a) what "they" gave up ; (b) what "they" left for us (their sacrifice—our inheritance).

LESSON.—(1) Read the sonnet, the children following in their books.

(2) Read again, with a slight pause at the end of the octet. The thought changes here.

(3) Show the two lines of thought.

(i) What they gave up : the world, youth, maturity, serene age, immortality.

(ii) What they left to us : holiness, love, pain, honour, nobility.

(4) Show beauty of structure—the theme "Blow, bugles," at the beginning of octet and sestet ; the statement of theme at the beginning, the climax of the last line ; the whole thought clear-cut and polished like a gem in its setting.

(5) Silent memorising for 5 minutes.

Group of 5 children. Leader.	Chorus.	Group of 5 children. Leader.
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(6) *Recitation to show structure and to emphasise the line of thought.*  
The children to stand as above.

*Chorus :*

Blow out, you bugles, over the rich Dead !

*Leader on right :*

There's none of these so lonely and poor of old,  
But, dying, has made us rarer gifts than gold.

*The small group on right. Each child to name a thing given up :*  
These laid the world away ; poured out the red  
Sweet wine of youth ; gave up the years to be  
Of work and joy and that unhopèd serene,  
That men call age ; and those who would have been  
Their sons, they gave, their immortality.

*Chorus :*

Blow, bugles, blow !

*The small group on left. Each child to name a thing left to us :*  
They brought us, for our dearth,  
Holiness, lacked so long, and Love, and Pain,  
Honour has come back, as a King, to earth,  
And paid his subjects with a royal wage ;  
And Nobleness walks in our ways again.

*Leader on left :*

And we have come into our heritage.

#### NOTES FOR STUDENTS

STUDY this lesson in the light of the notes given on p. 103.

The quality of the reading is all-important. It should show understanding and feeling.

*Point 3.*—Do not explain the ideas given here, unless there is some misunderstanding. Rather suggest, and leave the children to think. (The word "immortality" may present a difficulty.)

*Point 4.*—The structure should be commented upon, but it would be quite out of place to use the poem to teach sonnet form.

*Point 5.*—The children should have been taught previously how to commit a poem to memory. That is, how to analyse its content and to visualise its different mental pictures ; how to connect the several divisions of the poem with certain ideas and phrases. They should then memorise the poem intelligently as a whole and not mechanically verse by verse.

*Point 6.*—This should be done two or three times if it can be done simply. If not, it is better to omit this step. In any case, there should not be a blackboard diagram.



## THREE MODERN LYRICS

A lesson for joy, to an appreciative class

*Time, 40 mins.**Age 15*

THE TUNING.—Quieten the children by letting them look long and steadily at some masterpiece—a landscape for preference—till its lines of peace and strength influence them. Comment as little as is necessary. (The choice of landscape depends on the class.)

THE NEW MUSIC.—Thoughts of Life and Death.

(1) "The Lake Isle of Innisfree" (Yeats).

Read it once or twice or three times. A thing so simple, so beautiful, defying comment. Is it the "escape from life into life"? Longing for peace.

(2) "Margaritae Sorori" (Henley).

Read as above.

"A shining peace."

"A sundown splendid and serene, Death."

(3) "Everyone sang" (Sassoon).

Read once.

Is it life or death?

Read again.

"Beauty came with the setting sun."

## NOTES FOR STUDENTS

THESE poems are mood-poems. A teacher who understands them will, by her reading, impart understanding to the children, if they are in touch with her.

The questions and remarks of the children will give the lead for any comments. There is nothing "to teach" in these poems, but much to feel. Silence will often be the children's strongest mark of appreciation.

## HISTORY

## THE CHARACTER OF CHRISTOPHER COLUMBUS

*Time, 45 mins.**Age 15*

WORK PREVIOUSLY DONE.—Individual study of the facts of the life of Columbus. Oral lessons on Spain in the age of Columbus.

AIM OF LESSON-PERIOD.—Consider, in the light of what you know about Columbus, whether he is truly great according to this definition: "In true greatness there is an invincible fibre which outlives disappointment and failure and which from defeat itself can wrest a final victory."

METHOD.—(1) Brief discussion of the above definition, so that all understand. Explain "invincible fibre," "wrest a final victory." Discuss some heroes known to class, e.g. Godfrey de Bouillon.

(2) Groups will be formed in such a way as to allow most of the abler children to carry on the discussion alone, the weaker groups having good leaders. The teacher will divide her time among the weaker groups.

(3) Each group to draw up a report of the conclusion arrived at, together with the reasons for the decision.

(4) At a subsequent lesson-period these reports will be read and discussed. The teacher will carefully correct inaccuracies as to facts, want of judgment, illogical connections.

During this lesson-period the teacher will encourage the weaker groups to draw up their facts briskly; to take the points of the definition one by one and to compare the ideas with the facts. What were the disappointments of Christopher Columbus's life?

On what points did he make mistakes and fail?

What might be called "defeat"?

What might be called "final victory"?

What elements of weakness were there in his character?

In what lay his strength? etc. etc.

If necessary, headings, such as those used in the opposite summary, may be suggested to the groups.

For the matter of this study, see opposite.

## MATTER OF THE LESSON

EARLY LIFE.—Native of Genoa. Early dreams.

Rebuffs from Juan II of Portugal, Henry VII of England, Ferdinand of Castille.

Help from influential Spaniards. Columbus wins the support of Ferdinand and Isabella.

DEMANDS.—Ships wherewith to reach India, Japan, and Cathay by sailing westwards.

(1) He and his heirs to be grand admirals and viceroys of unknown lands.

(2) He and his heirs to have a tenth part of the profits found there.

(3) He and his heirs should have an eighth part in all ships that trafficked thither.

WISHES OF SOVEREIGNS.—(1) Lands to be quickly appropriated by Spaniards, before Portuguese get them.

(2) Gold to be brought back to Spain.

(3) Christianity and peace to be established among Indians.

EXPLORATION.—*1st Voyage*.—Hardships. Discovery of Hayti; named Hispaniola.

Columbus takes Cuba for mainland of India.

Return. Solemn receptions. Gift of gold for churches.

Bull of Alexander VI. Honour and fame.

*2nd Voyage*.—Greater number of men and ships.

Porto Rico—Jamaica—Islands discovered.

(Hispaniola has been destroyed—no time given him to establish colonies properly.)

Illness. Return with slaves.

*3rd Voyage*.—Sails into Gulf of Paria.

Sends slaves to Spain—is blamed—inquiry.

Columbus brought home in chains—broken in spirit.

*4th Voyage*.—Little progress. Comes back to die.

MISTAKES.—Columbus thought the world a sphere, but underrated its size.

He thought Asia much larger than it is.

He thought he was on the eastern part of Asia.

ACHIEVEMENT.—The discovery of the New World.

How this immediately affected Spain, and the whole of Europe.

## A VISIT TO A FOURTEENTH-CENTURY MONASTERY

*Time, 40 mins.**Age 13*

AIM.—To give some idea of the part played by mediæval monasteries in the social life of England.

METHOD.—A description in story form of the visit to Tintern Abbey paid by Sir John de Talbot, a Marcher Lord, and his servant, Evan Powys, on their way to London.

APPARATUS.—Pictures, plans, and reproductions of illuminated manuscripts.

PRESENTATION.—What Sir John de Talbot and Evan Powys saw at the monastery (explain word), where they spent the night and part of the following day :

(1) *The Guest House*, where Sir John stayed, and the *Cellarer's Hall*, where his servant was entertained.

(2) *The Chapel*, where they heard the monks sing Compline before they went to bed, and where they went to Mass next day. Its cruciform shape, Gothic style, etc. (show pictures). Church built by the monks themselves.

(3) *The Cloisters*, where the Lord Abbot took Sir John the following morning. The monks studying in their "Carrells" (*vide picture*). The children from the "Manor" having lessons. Sir John's interest in the latter and the time-table, and in Thomas, son of the Hayward, who was to be sent by the monks to *Oxford*, to study for the priesthood.

(4) *The Scriptorium*—illuminated manuscripts and pictures (*vide reproductions*)—stained glass—Sir John much interested in beautiful blue, both of pictures and glass.

(5) *The Hospital*, where Sir John did not go, because many villeins from the manor were lying ill there.

(6) *Outside the Monastery*. Monks, freemen, villeins, at work on the farm, at stonemasonry, and at bellmaking, etc. (The beauty of English bells.) Some monks fishing because it was Thursday.

(7) *In Sanctuary*. News that William the Smith was seeking sanctuary in the chapel from the Justices, who accused him of stealing silk from the fair.

(8) *Where Evan Powys strayed*. The monks' refectory, the Chapter House, the warming-room, and the dormitories.

(9) *Sir John's Leave-taking*. Presents for the poor to the Abbot. Poorer guests received free entertainment.

EXERCISE.—Children to take about a fortnight to write essays or compile little books, with illustrations, on “Life in a Mediæval Monastery.”

#### NOTES FOR STUDENTS

STUDY carefully in these notes the amount of information given to the children. Much detail will probably be necessary if the subject is to appeal.

Notice how the teaching is conveyed in story form. This arouses interest. The headings, which are to be put on the black-board, are a help to memory and give a coherent grasp of the whole.

When this lesson was given, some pictures and simple diagrams of monasteries were pinned up in the room. As the story progressed, the children were encouraged to get up quietly and study these pictures at leisure. They were so much interested that no bustle or loss of attention resulted. The slight break in the story was restful and gave time for thought or questions.

Some postcards from the British Museum gave beautiful reproductions from illuminated manuscripts. These were passed round and the children were allowed to linger over them.

The home influence and social environment of the children will greatly influence their appreciation of this lesson. For those unfamiliar with the idea of monastic life much real teaching will be necessary, many examples, comparisons, explanations. The lesson will contain many details, but all must go to build up a central idea or notion, a true grasp and appreciation. How will the teacher give the right valuation, and the fitting atmosphere required by the lesson?

## THE REVOLUTION OF 1688

Age 14

*Time, 40 mins.*

AIM.—To explain the constitutional importance of the Revolution of 1688.

METHOD.—Partly deductive, partly exposition.

INTRODUCTION.—The meaning of "Revolution." What was "changed over" in 1688? (Then try to get the children to find out for themselves why the Revolution is so important, by the following questions :) (a) How is England governed to-day? (b) How much power has the King in the Government? Can he make or unmake laws, for example? (c) Has Parliament always had this power to make laws, and to govern? etc.

EXPOSITION.—(1) *Invitation to William and Mary from Whigs and Tories combined.* Reasons for this. Who were Whigs, Tories? Ideas of each about the King? etc. The Tories would have liked Mary alone, but William refused to allow this. So the Tories give in because of religion—James II deserted.

(2) *Landing of William at Torbay. Flight of James II.* The latter fact made bloodshed unnecessary. William in London meets hastily gathered Parliament.

(3) *The Bill of Rights, 1689. Its great importance.* The terms on which William is offered the Crown, i.e. Parliament has deposed the rightful king and is giving Crown to an outsider. Parliament declares what are the rights of the King and what of Parliament, i.e. PARLIAMENT IS NOW THE CHIEF POWER in the government of the country. The seventeenth-century struggle between King and Parliament is over, and Parliament has won.

(4) *What the Bill of Rights actually contained.* (a) It declared most of James II's actions illegal, especially "dispensing" and "suspending" powers (questions about this). (b) Parliament must meet frequently, have "freedom of speech," etc.

(5) *Act of Succession passed at the same time.* (Give terms.) William and Mary then declared King and Queen, WHEN they had accepted Parliament's conditions.

RECAPITULATION.—According to the above headings.

## NOTES FOR STUDENTS

**METHOD.**—This can be partly deductive, as the children have some knowledge of both seventeenth-century English history and of the Government of England to-day, i.e. most children have at least a vague idea that we are governed by Parliament.

The great difficulty in giving this lesson is to establish real notions in the minds of the children. The terms "law," "Bill," "Succession," may convey very little, and the names "Whigs" and "Tories"; while "dispensing and suspending powers," will need much explanation. The student should think out ways of making the children grasp these ideas—how, for instance, could one give a vivid realisation of the necessity for Parliament to have freedom of speech?

**FOR HOMEWORK.**—The class was given the choice either to write an imaginary conversation between a Whig and a Tory noble just after the flight of James II or to write an essay on the Revolution of 1688, explaining its importance in history. What might the teacher look for in either exercise?

Notice that the first calls for detailed knowledge and some imagination; the second demands a grasp of significant facts together with power of judgment.

It is the business of the history teacher to make the children gradually pass on from the close detailed view of things—the only one possible to young minds—to the larger, more balanced judgment of the mature.

Good history teaching depends largely upon the skill which discriminates between the work of the memory, the imagination, and the judgment, and makes appeal to each at the right moment.

After reflecting on these notes and studying the lesson, the student might attempt to plan this piece of teaching along individual lines and to compare the assignment work with the oral lesson. What special difficulties would arise? What steps would have to be taken in order to overcome these difficulties? How, for instance, could the child be made to grasp the abstract ideas enumerated above? Is one *form* of teaching preferable to the other in this particular case?



## THE CAUSES OF THE HUNDRED YEARS' WAR

Time, 45 mins.

Age 13

AIM.—Not only to describe the causes of the war, but to give an idea of its historical importance, as it was one of the chief reasons for the break-up of mediæval civilisation.

PREVIOUS KNOWLEDGE.—A Course of English and General Mediæval History from 1066 to Edward III.

METHOD.—Chiefly exposition.

APPARATUS.—Map of Europe—notebooks.

INTRODUCTION.—The Hundred Years' War a catastrophe because it resulted finally in the ruin of the great civilisation of the Middle Ages. By means of questions and brief answers, establish the idea of civilisation, i.e. wonderful products of art, architecture, learning, religion, e.g. cathedrals, crusades, friars, etc. Describe briefly the confusion and darkness of the fifteenth century. The chief reason for change is the Hundred Years' War.

THE MAIN CAUSES.—(The headings on the blackboard. Children make notes with the help of the teacher.)

(1) *The Gascon wine trade.* Show Gascony on the map. Should the French or the English King have owned it? Edward did not want to give it up because of the trade. Discuss the climate of Gascony. Describe vineyards.

(2) *The Flemish wool trade.* The Flemish appeal to England for help against France. Immense importance of trade relations between England and Flanders, because of English wool and Flemish weavers. Discuss Flemish manufacturing towns. Fame of English wool.

(3) *Alliance between France and Scotland.* Explain term "alliance." Discuss relations between England and Scotland in the reigns of Edward I and Edward II. Quote *Henry V*:

"If that you will France win  
Then with Scotland first begin."

(4) *Piracy of English and French sailors in Channel.* Great irritation on both sides. Letters of complaints.

EDWARD DECIDES TO FORCE WAR BY CLAIMING THE CROWN OF FRANCE. (He did not do this seriously, yet the English Kings called themselves Kings of England and France till 1815.)

RECAPITULATION.—According to the above headings.

## NOTES FOR STUDENTS

THIS is a difficult (though essential) lesson for young children, because it is lacking in the human and picturesque. There are no really relevant pictures that can be shown. It should therefore be followed by graphic descriptions of Crecy, Poitiers, and the story of the Black Prince, with illustrations of the long bow and its great importance in military history.

Following this, again, might come a lesson on Chaucer, with pictures of the Canterbury Pilgrims, and simple readings describing the latter, such as are given in Mowatt's *History of Great Britain*.

After this another *human* lesson can follow in the story of the Black Death and the Peasant's Revolt.

As the class is so young, time might well be allowed for drawings in individual notebooks of the long bow or Chaucer's Pilgrims, or again they might be allowed to make up a little "Group Book" on the Peasant's Revolt, with any pictorial or poetic illustrations that may occur to them.

The teacher of history has always a double process to consider : on the one hand, she must link historical facts with the familiar events of daily life so as to make them real and living ; on the other, she must try to develop the sense of the past, the power of projecting oneself into other times and of seeing things as men then saw them.

Literature and pictures, used as here suggested, help in this second process. The children can be helped by them to realise that people in the Middle Ages often had a different point of view from our own.

N.B.—Helpful information about history textbooks, reference and method books, historical fiction, pictures, charts, etc., can be found in Dymond's *Handbook for History Teachers*, Methuen.

Each teacher will probably build up her own handbook containing references to all the material accessible to her.

## SOCIAL LIFE IN TUDOR ENGLAND

*Time, not fixed**Age 12*

AIM.—To give a vivid idea of social life in the reign of Elizabeth.

FORM.—Individual work, with free discussion.

MATTER.—(1) Politics. (2) Warfare. (3) Poor Law. (4) Religion. (5) Justice. (6) Social and Personal. (7) Literature and Art. (8) Amusements. (9) Dress. (10) Trade and Advertisements.

METHOD.—The teacher brings a newspaper into class and discusses with the children its place in the lives of Englishmen. It represents the chief interests of the average man. Tabulate the subjects to be found in a newspaper. The headings will probably be somewhat as above.

Newspapers as we have them did not exist in Tudor days.

Supposing they had existed, what would they have contained? Discuss various headings for a newspaper in Elizabeth's reign.

(1) Politics. Elizabeth and her Parliament, Chief Ministers, etc.

(2) Warfare. War in Holland. War on the Sea. Drake, etc.

(3) The Poor Law. Vagrancy.

(4) Religion. The Effects of the Reform. Position of Catholics.

(5) Justice. Persecution of Catholics—Famous Trials.

(6) Social and Personal. Court News. Courtiers.

(7) Literature and Art. Writers, Musicians, Printing, etc.

(8) Amusements. The Theatre. Masques and Pageants. Shakespeare, Ben Jonson, etc.

(9) Dress. Ladies, Noblemen, Artisans, Peasants, Soldiers.

(10) Trade. Wool and Cotton. Different Shop Signs—London Cries.

Let the children each choose one of the above headings, and with the help of reference books write up "newspaper articles" as if written in Elizabeth's reign. The articles, and especially the advertisements, may be illustrated. The children may talk freely with the teacher and with one another.

Several periods will be given to the making of this newspaper, which the better writers will transcribe.

# **GEOGRAPHY**

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## NOTES FOR STUDENTS

THIS lesson-period comes at the close of a study of Tudor England. Oral lessons have been given, which included something on all the points treated of here. The children have studied an outline of the period in the textbook.

For the making of the newspaper more reference books are needed—e.g. Quennell's *History of Everyday Things in England*; *Shakespeare's England* (Oxford University Press); or "Shakespeare's London" by Ordish Good History Readers; simple biographies such as "Edmund Campion" (St. Nicholas Series); story books dealing with the period, such as Benson's "By What Authority." Addison's Essay on "London Cries," etc. The teacher will need to guide the children's work and to make sure that time is not wasted; much freedom is, however, desirable. The children will want to help each other, to look at one another's notes, to move about and consult the teacher. The "Newspaper" may not be a work of art, but by the time it is finished a great deal of information should have been assimilated and a real interest acquired.

Compare this lesson with the one given on p. 116 (see the Notes for Students). Is the teacher, here, bringing out primarily the points of contact between the Elizabethan Age and our own, or the many differences between the two periods?

It would be well, also, to study the opportunity afforded for acquiring new information. Children are likely to remember what they have personally looked up or studied.

See also the process of elaborating ideas already acquired. By comparing their work one with another, by study of books and pictures, even by casual conversation, the children will be deepening and developing their notions concerning the Elizabethan age.

The form of the lesson is meant to increase interest, and, as a consequence, attention. Thus the whole structure tends to make the children think historically and teaches them new facts. One might also say that the lesson could be made to give a right idea of citizenship.

Note.—On the Teaching of History, read:

- KEATINGE. Studies in the Teaching of History. A. & C. Black.  
 FINDLAY. History and its Place in Education. London University Press.  
 Memorandum on the Teaching of History. Cambridge University Press.  
 DYMOND. Handbook for History Teachers, Methuen,

## **GEOGRAPHY**

## CLIMATE

Individual work—given at the end of a term's study of climate

*Double period, 1½ hours*

*Age 15*

AIM.—To give an idea of scientific thought and to make more real the notions on climate learned this term.

APPARATUS.—(1) The children require political and physical maps of Europe, paper, pencils.

(2) The teacher has on the first blackboard the table given opposite, *with names omitted*; on the second blackboard the names in different order.

INTRODUCTION (20 mins.).—Brief review by means of discussion of the basic facts of climate, and especially of the climate of Europe, recalling maps of isotherms, rainfall, etc., which have been studied this term:

*The review will include:* (1) Interaction of pressure, temperature, wind, rainfall.

(2) Interaction of latitude, relief, position with regard to sea, and wind-belts.

(3) Temperate climate of Europe. Oceanic on west, continental on east.

(4) Winter temperature falls as we go eastward from warm ocean.

(5) In January only extreme south has a mean temperature exceeding 50° F.

(6) In July only extreme north has a mean temperature below 50° F.

(7) Both in January and July the warmest temperatures are experienced in Mediterranean lands.

(8) The least range of temperature in west, the greatest in east.

(9) Rain-bearing winds are prevailing westerlies, hence decrease as we go eastwards.

INDIVIDUAL WORK (1 hour).—The children to consider the list of names on the second blackboard, and to compare them with the statistics on the first blackboard. The exercise consists in fitting the right name to the set of statistics corresponding to each of the numbers i, ii, iii, etc. on the first blackboard.

The teacher gives only what help is necessary.

*What help is likely to be necessary.*—(1) The class will find it hard to begin. Draw attention to the factor of relief. The pupils will easily see that Davos is the highest place given—*vide* statistics for No. viii.



(2) Draw attention to the range of temperature by subtracting the mean January figure from the mean July figure.

(3) Draw attention to the rainfall and to the season when winds blow. Recall the track of westerlies (actually work out some points with the weaker members).

(4) As the work gets on, the pupils will probably find that they get the names in pairs and are unable to decide between two places. Where real difficulty is experienced, the teacher may allow a final appeal to isotherm charts.

CONCLUSION (10 mins.).—A brief review of how the work was done. Comparison of results. Deduction of general principles.

Place.	Height in feet above sea- level.	Mean Jan. tempera- ture, Fahren- heit.	Mean July tempera- ture, Fahren- heit.	Mean annual rainfall in inches.	When rain falls.
Bergen . i	50	34	58	68	All seasons.
Cambridge . ii	80	38	62	23	All seasons.
Berlin . iii	160	31	64	23	Mostly in summer.
Gibraltar . iv	50	54	75	32	Chiefly in winter.
Athens . v	350	49	81	14	Chiefly in winter.
Milan . vi	480	32	75	40	Chiefly in summer.
Moscow . vii	500	12	66	20	Chiefly in summer.
Davos . viii	5,100	19	55	37	All seasons.
Odessa . ix	200	25	73	16	Chiefly in summer.
Vienna . x	650	29	67	23	Chiefly in summer.
Archangel . xi	50	7	60	14	Chiefly in summer.
Petrograd . xii	20	17	63	17	Chiefly in summer.
Stockholm . xiii	150	27	62	16	Chiefly in summer.
Valencia . xiv	16	45	58	60	All seasons.
Belgrade . xv	450	29	72	24	Chiefly in summer.
Palermo . xvi	220	51	76	30	Chiefly in winter.

Statistics taken from the *New Regional Geographies*, Book III, by kind permission of Mr. L. Brooks and the University of London Press.

## ENGLAND AND WALES—RELIEF

*Time, 40 mins.**Age 12*

APPARATUS.—(1) Orographical map.

(2) Specimens of granite, marble, slate, limestone, sandstone, chalk.

(3) Pictures and postcards of various parts of England and Wales.

(1) From the orographical map the children pick out for themselves the highlands and lowlands and name the chief of these, noting that foremost among the latter are the great river-valleys. Write on the board (or children put in notebooks) :

*Chief Highland :*

(a) Mountains of Cumberland and Wales, Devon and Cornwall.

(b) Pennines.

(c) Cotswolds and Northampton Heights.

(d) Chilterns and East Anglian Heights.

(e) Downs.

*Plains :* (a) Cheshire—Rivers Mersey and Dee.

(b) Severn Valley.

(c) Plains of Somerset between Quantocks and Mendips watered by Parret.

(d) Eastern Plain watered by Tyne, Tees, Humber, Trent, Great Ouse, Thames.

(2) The facts having been quickly taken down, as the result of about 12 minutes' study, give a simple explanation of the carving of these features by the weathering agents, letting the children examine the specimens of rock, and making them note for themselves the nature of these. They will probably be able to give without being told the effect of the weathering agents on each kind.

(3) Tell how some of this rock is used for building purposes, e.g. :

(a) Granite from Dartmoor—London Bridge, Waterloo Bridge, Embankment. (Show pictures.)

(b) Purbeck marble with marble from Devonshire and Derbyshire—in Westminster Abbey.

(c) Sandstone—Yorkshire (Halifax and Bradford), part of War Office. (Show picture.) Scotch sandstone—Bank. (Show picture.) Mansfield sandstone—Law Courts.

(d) Limestone—St. Paul's and Somerset House, Banqueting Hall, Whitehall, Abbey. (Show pictures.) Buckingham Palace—Bath oolite. Houses of Parliament—limestone from Derbyshire.

All places mentioned should be found on the map.

## NOTES FOR STUDENTS

THE above was only the first of a series of lessons on England and Wales.

Such a lesson ought to be followed by visits to the places mentioned in 3, above. (The lesson was given to London children.)

The next lesson was a descriptive one. Beginning again from the carving of the features, types of scenery, e.g. Lake District, Peak District, etc. etc., were shown in pictures, and descriptions were read from Herbertson's *Descriptive Geography*.

In giving this lesson for students, one end in view was to impress that *definite names* are to be written down and learnt (as under 1, above), in every geography lesson.

The early part of this lesson shows how the class may be guided and helped to save time in the accumulation of facts. In the second point, the teacher develops ideas already acquired. By handling the specimens of rock, by thinking over and discussing the relief map, the children are led to form their own conclusions about weathering.

Compare the third point of this lesson with the second. In 3 the teacher is giving information which could not possibly be discovered by the children. The facts, coming as they do *after* the discussion, will be likely to appeal and to remain fixed in the memory, especially if a visit is paid to some of the places mentioned.

Consider this lesson in the light of the following quotation from V. Davis : *The Matter and Method of Modern Teaching* (p. 252) :

The LEARNING PROCESS implies:	The TEACHING PROCESS demands:
—a stimulus creating desire for knowledge.	—selection of a unit to be learned.
—apperception and assimilation.	—the presentation of the significant aspects of the unit.
—reaction and association.	—the "showing how" convincingly and effectively.
—recognition of the final objective.	—encouragement to mastery.
—repetition and fixation.	

## GARDENS

Age 12

*Time, 50 mins.*

WORK PREVIOUSLY DONE.—A study of world geography from the human point of view.

AIM OF LESSON.—(1) To give an æsthetic and human appreciation of the beauty of a garden.

(2) To prepare for a visit to Hampton Court.

APPARATUS.—Coloured pictures of gardens shown on lantern or passed round the class.

FORM.—A free discussion between the teacher and the children.

MATTER.—English, Scotch, Dutch, Italian, South African, and Japanese gardens.

(1) *Different points of beauty in a garden.*

Lawns. Trees. Green shrubs (trimmed or untrimmed).

Flowering shrubs. Flowers.

Water—lakes, streams, wells, basins.

Paths—arches, hedges.

Views—illusion of distance.

Artificial additions—lamps and lanterns, statues, garden houses, steps, gateways, walls. The hot-house.

(2) *Climate, soil, and geology, in connection with gardens.*

Compare colour effects of Italy, South Africa, Japan.

Compare flatness of Dutch garden and a terraced Scotch garden.

Compare lawns of English gardens with brown spaces of Italian gardens, etc.

Influence of rainfall, sun, soil, etc.

(3) *The character of people and their mode of life as shown in gardens.*

Idea of seclusion—privacy—home life—in walled garden.

Orderliness of Dutch garden. Thrifty use of soil.

The amount of labour put into South African garden.

Idea of colour—seemliness—clear outline—of Japanese garden.

METHOD.—Bring out the scientific idea of cause and effect—the human idea of influence of character and of indication of character. Make the children linger over pictures by asking which garden they would like to play in, rest in, study in, live near. Compare those gardens that have points of resemblance in colour and structure. Discuss what to look for and what to expect at Hampton Court.

**CORRELATION WITH ENGLISH LESSON.**—Read, discuss, and compare with the given pictures, Bacon's Essay on Gardens, T. Brown's "Garden," Kipling's "Our England is a Garden," etc.

#### NOTES FOR STUDENTS

THE interest of this lesson will much depend upon the ideas that occupy the children's minds at the moment. The teacher has seized the opportunity of the expedition to Hampton Court—and perhaps to Kew Gardens and others.

If this lesson is well conducted, it can be made memorable by its vivid interest and cultural influence. The pictures should be carefully chosen; the teacher must speak well and must draw out the children's ideas with tact and sympathy.

Something of the beauty and orderliness of the subject should pass into the manners and conversation of the class. The value of the expedition would be greatly enhanced by such a discussion, and the interest in gardens would be likely to remain to the children as a most precious possession.

Consider in this connection the following quotation from Bagley: "It seems clear that objective teaching will miss its purpose if it permits itself to be deceived by the visible signs of attention and interest. Here, as elsewhere, effective organisation is directly proportional to the degree of effort involved. It is clear, too, that objective teaching should always be preceded by a preliminary exercise which aims at making explicit the apperceptive systems that are to be utilised in interpreting the new impression."—*The Educational Process*, p. 249, Macmillan.

Notice the paragraph about correlation with reading. This needs tact and should not be overdone. A composition lesson, such as that on p. 76, might be given in connection with the subject, but further reading and study should, perhaps, be rather suggested than imposed.

## AUSTRALIA: AN INTRODUCTORY LESSON

*Time, 40 mins.**Age 10*

APPARATUS.—Pictures of Australia, from various handbooks, to be shown on the postcard lantern.

AIM.—To awaken interest in the new country and to stimulate the desire to learn more about it.

(1) The children will be told the name of the new country it is proposed to visit. They will be asked what they would *like* to know about a new country. Answers of the following type will probably be given: the kind of weather; what the people do; what grows there, etc. The children will discover from the pictures what they asked to know: i.e. some facts about climate, people, products, occupations, etc.

(2) Mention Australia House, and steamer line to get to Australia. Show the position of the country on the map of the world and let the children note the position with regard to the British Isles. Give the size (about twenty-five times the size of the British Isles). Show Australia House and a map.

(3) (a) Brief mention of Captain Cook's voyage, 1778. Show picture of the first settlement, Sydney Cove.

(b) The Harbour to-day. (Note contrast with last picture.) Show one or two scenes giving buildings and life in Sydney to-day.

(c) Pictures of various scenes: highland, undulating land, plains, desert conditions.

(d) Pictures of sheep-farm and wool.

(e) Pictures of wheat-area.

(f) Pictures of dairy and meat, i.e. cattle, areas.

(g) Pictures of timber felling.

(h) Pictures of fruit growing (various kinds).

SUMMARY OF KNOWLEDGE TO BE DEDUCED.—(1) Varieties of climate, from tropical to temperate. Note map again. See the position of the Equator and how much of Australia lies within the Tropics.

(2) People: mainly settlers of our own race. Note Maori and Blackfellow (comparatively few).

(3) Products: wool, meat, wheat, fruit. Let the class name the chief occupations, deducing these from the products.

## NOTES FOR STUDENTS

THIS lesson, which was given to children of ten or eleven years, in the presence of the students of the Training College, has a twofold aim. It gives, in the first place, a suggestion for beginning the study of a "new" country, that is, a country which is new to the children. It shows, in the second place, how to let the *picture* speak. The children did ask the questions foreseen in 1, above, and they found the answers to their own inquiries, the teacher directing their thoughts and helping them to summarise at the end.

It is not necessary to have a picture-lantern in order to give this type of lesson. The work suggested in these notes could well have been done in groups, and could have been continued during several periods. The pictures used were insets in the handbooks given, free of charge, at Australia House. Such booklets can be procured at any time.

The children might write little essays, with the help of these booklets, on the various subjects suggested by the pictures shown in 3.

The question of the concentration and diffusion of attention might be studied here, for the teacher who centres a lesson round pictures does well to consider the rhythmic character of attention, so as to make sure of the right moment for introducing important facts.

Young children need to be taught how to look at pictures, so as not to pass over essentials, nor allow themselves to be distracted by trivialities.

The matter is one that demands serious study from any teacher, and is well treated in *An Introduction to Experimental Psychology in Relation to Education*, Valentine; *Teaching: its Nature and Varieties*, Dumville; *Child Mind*, Dumville; all published by the University Tutorial Press.

## CHINA STUDIED IN A STORY

## First Lesson : Village Life

*Time, 45 mins.**Age 11*

AIM.—To teach the geography of China as a *reality*, by making the children pick out the facts from the story.

Story read : "The Middle Country," by Olivia Price.

APPARATUS.—(1) A map of China.

(2) An enlarged section of the map showing the places mentioned in the story.

(3) Pictures of Chinese life.

(4) A paper of questions for each child.

LESSON.—(1) The children study the setting of the story by examining the maps and pictures, reading the questions, and discussing with the teacher the work they will have to do. They are introduced to the various characters, whose Chinese names are written on the board.

(2) The teacher reads the first chapter of the story, stopping only to point silently to a place or picture, or to answer a spontaneous inquiry. The children listen with their questions before them, making a brief note if necessary.

(3) The children answer the questions in writing, being free to move about quietly to study the pictures or to consult the teacher about some detail they cannot recall.

Questions.—(1) What do you know about village life in China?

(2) What did Oong Bing wear on the farm?

(3) What did the Wangs have for breakfast, dinner and supper?

(4) What crops grew in the fields near the Wangs' home?

(5) How do the Chinese water their fields where rain fails?

(6) Describe a year's work on a Chinese farm. Etc.

Further Work.—Time will be given during the week for answering all the questions. These will be discussed in class, and then the story will be continued.



## NOTES FOR STUDENTS

THE aim of this lesson should be noticed, as the rest of the plan shows how it will be carried out. The teacher has prepared to give a real idea of geography, showing the place of scientific facts in the lives of the people, and the influence of these facts on their character, habits, and work. The human side is brought forward by the interest of the story, but there is nothing vague or trivial about the knowledge assimilated. This knowledge is minutely tested by the questions.

It is easy enough to get interesting Chinese pictures, giving an idea of the dress of the Chinese peasants, the method of work on a farm, the children's toys, scenery, buildings, etc. It is important to let the children linger over these pictures and talk about them freely. The teacher often finds an opportunity of getting an intimate glimpse into a child's mind in these moments of free discussions, when children half "think aloud." Wrong ideas can then be corrected, incomplete ideas can be expanded, words can be explained.

This lesson is the first of a series which ought to afford great interest to the children by giving them much to talk about. The teacher will do well to proceed briskly with the reading of the story, so as not to allow interest to flag.

Note.—On the Teaching of Geography, read :

LYDE. The Teaching of Geography. Blackie & Son.

FAIRGRIEVE. Geography in the School. University of London Press.

BROOKS. The New Regional Geographies. University of London Press.

PEATIE. College Geography. Ginn & Co.

FINCH. Kingsway Geography Series. Evans.

## NATURE STUDY

## LEAF AND BUD ARRANGEMENT

*Time, 45 mins.**Age 12*

AIM.—To make the children observe the different ways in which leaves and buds are arranged.

MATTER.—*General Rule.*—Wherever there is a leaf, there is a bud. Wherever there is a bud, there is, or has been, a leaf.

Leaves are arranged in two ways :

(1) In spirals, of which "alternate" arrangement is a special case.

(2) In whorls, of which "opposite" arrangement is a special case.

APPARATUS.—A fairly soft stick fixed in an upright position. Leaves cut out of paper, each with a pin as petiole. Specimens of twigs of trees and shrubs and some sprays of herbaceous plants. Each specimen is labelled.

METHOD.—(1) Let the children examine a specimen of a twig and note the bud in the axil of each leaf.

This point will not be dwelt on, because the children have had sufficient practical work to be able to grasp the general law given above.

(2) Write the word "spiral" on the blackboard. Explain the term.

Let the children fix the paper leaves spirally on the upright stem. Begin by putting in the lowest leaf, and as each subsequent leaf is fixed on say : "A little farther round, and a little higher up."

Show how if cotton were wound round each petiole a spiral like a corkscrew would result.

Write the word "alternate" on the board.

Fix leaves on alternately.

Write the word "whorls" on the board. Explain the term by fixing groups of four leaves on the stick.

Explain "opposite" in a similar way and write the word on the board under "whorls."

(3) Give the children twigs of elm and sycamore. Let a child come out to fix leaves on a stick in a manner corresponding to the arrangement of leaves on elm twig. Do the same for the sycamore.

APPLICATION.—(1) *Classwork.*—Let the children rule a line down the middle of a page of their exercise books, and head the two columns :

"Name of Plant."

"Leaf and Bud Arrangement."

Give out all the labelled specimens. Let the children examine and pass them round. The name of each specimen and its leaf arrangement will be entered in the columns prepared. No help should be given by the teacher.

The results should be stated fully, e.g. :

lime	spiral—alternate
elm	spiral—very close
sycamore	in whorls—opposite

(2) *Homework*.—Invite the children to draw one specimen of each type, either taking specimens from the class or finding others in the garden.

Suggest that all look, before next lesson, at the arrangement of leaves in six other plants in the garden.

#### NOTES FOR STUDENTS

NOTICE carefully the steps of this lesson. The teacher has foreseen very clearly the working of the child's mind. In consequence the lesson when given was a great success; the children were absorbed in their work, although they were in presence of a large audience of college students.

They were working with eye and hand and brain. Notice the points in the preparation which ensured these different activities.

What use would a good teacher make of the classwork? In the notes it is indicated that it will be done without help. Should the teacher, therefore, let the matter drop, or will she not make the result of the children's work the basis of the next lesson? There may be much to correct, revise, explain, or discuss.

Why does the teacher purposely keep in the background during the classwork? Try to realise the different result achieved by this line of conduct and that of a teacher who gave help to all.

Note the appeal to memory made by tabulating words on the board, by actually fixing the leaf on the twigs, by saying the words: "A little farther round and a little higher up."

The drawing of specimens is one of the best ways of ensuring close observation, and should be constantly resorted to in the Nature Study lesson.

It is often very good to throw out some suggestive question which may catch the interest of the children and so set them thinking outside class-hours. Indeed, anything is helpful which counteracts the idea that, after a lesson, the subject treated should be dismissed from the mind. We want our children to live harmonious and balanced lives, and must be careful not to associate their different activities with special times or persons. Interest in the world around should be ever present,

## BIVALVE SHELLS

Time, 45 mins.

Age 12

AIM.—From a simple study of some common bivalves to show the children how, by their own efforts, they may discover the great variety and interest of these lowly animals.

SPECIMENS.—Collections of shells for the teacher and the children.

A large cockle in spirits and a clay model of the animal.  
Common pond-snails in an aquarium.

INTRODUCTION.—*Where are shells found?* In the sea, in fresh water, and on land. A few points which indicate their habitat.

PRESENTATION.—(1) *How many groups of shells are there?*—Let the children divide their shells into two groups and suggest names:

- (i) Bivalves or double shells.
- (ii) Univalves, spiral or coiled shells.

(2) *Describe the animal that lives in the shell.*—Show the large cockle and the clay model. Point out the foot, the siphons, and the mantle. Briefly explain the animal's mode of life.

(3) *Of what use is the shell to the animal?*—Compare the shell with the skeleton of a bird and get the children to realise that both give: (a) support; and (b) protection to the animals. (The chief enemies of a cockle.)

(4) *How may the different kinds of bivalves be distinguished?*—Let the children examine their cockle-shells and note:

- (i) General shape and colour.
- (ii) Character of surface.
- (iii) Mantle line.
- (iv) "Bay," if present.
- (v) Lines of growth.
- (vi) Muscle marks.
- (vii) Teeth or hinge.
- (viii) Beak.
- (ix) The three layers in the shell:
  - (a) Outer or conchin layer.
  - (b) Middle—dull, limey layer.
  - (c) Inner—"mother-of-pearl" layer.

(5) *How does the animal fit into his shell?*—Write the three following facts on the blackboard:

- (i) The valves lie on the right and left sides of the animal.
- (ii) The beak points to the front end.
- (iii) The hinge lies along the animal's back.

Require the children to hold their shells up so that they occupy the same relative position to the shell as the animal did when living in it.

APPLICATION.—(1) *Classwork*.—Headings will have been written on the blackboard as the lesson proceeds, and the children may use these to help them in the following exercise.

Let each child choose a shell and write a description of it.

The descriptions will then be read to the class, and the other children will try to find in their collections the shell referred to.

(2) *Homework*.—As preparation for the next lesson, suggest that the children should identify the remaining shells by first referring to some simply worded descriptions and then by comparing their specimens with those in the school museum.

#### NOTES FOR STUDENTS

READ the "aim" of the lesson very carefully. What steps has the teacher taken in order to achieve it?

Notice the logical sequence of the work. Much thought has been put into the plan so as to lead the child's mind along a rational line of thought. Note how much has actually been taught. Study the connection of matter and method. There is first given a general view of the shells, then one more detailed which embraces the principles of structure. By comparison and closer study the subject is made clear.

The teacher has prepared to make use of the children's activity. In point 5 will the facts be given to the children, or elicited from them?

The class exercise consists of a written description. This is far more difficult than a drawing or a diagrammatic representation. The teacher must be prepared to find some pupils handicapped for want of power of expression. By increasing this power she will at the same time develop scientific ability. It is well, therefore, to think out ways of building up a suitable vocabulary, of teaching the use and *spelling* of technical terms, of giving some standard of clear and accurate description. To devote some time at the beginning of a science course to fundamental teaching of this nature will, in the long run, probably prove a time-saving policy.

## SOME AUTUMN FRUITS

Time, 45 mins.

Age 12

AIM.—To make the children realise that it is the pistil of a flower that forms the fruit, and that hence the form and structure of the fruit depend on those of the flower.

SPECIMENS.—Each child will have a single flower and fruit of nasturtium, geranium, snapdragon, violet, and stock or willowherb or clarkia.

METHOD.—(1) Give out nasturtium flowers to each child.

Let the children name and briefly describe the floral parts.

Write headings on the blackboard.

(2) Give out the fruits and some flowers developing into fruits.

Require the children to identify certain characteristics of fruit in the flower.

(3) "What has happened to the calyx, corolla, stamens, and style?"

"How could you tell that the fruit was an enlarged pistil?"

"Hold your flower and fruit as they would be when growing."

"Account for the difference in position."

(4) "Take the specimen of stock or clarkia and foretell what shape the fruit will probably have."

PROBLEM FOR THE CHILDREN.—"Take each flower and put it beside its fruit."

Any child who has made a mistake will be invited to examine the whole heads of flowers on the teacher's table.

The forms of the fruits and flowers will be discussed as for nasturtium in (3) above.

Exercise.—If time permits, the children will draw one flower and its fruit.

PREVIOUS KNOWLEDGE REQUIRED FOR THIS LESSON.—The parts of a flower.

Meaning of pollination.

WORK WHICH SHOULD FOLLOW THIS LESSON.—A systematic study of fruits.

Simple fruits: *dry*, indehiscent, capsular, and separating; *succulent*, drupes, berries, and pomes.

In pome we have an example of a "fruit" formed from more than the pistil. This leads to *compound* fruits, as strawberry, and *complex* fruits, as fig.

Small children should be given only those botanical terms that are absolutely necessary.

## NOTES FOR STUDENTS

WHEN the lesson was actually given, it was found that the children *did not* clearly know the parts of a flower or the meaning of pollination. Yet the teacher made the lesson a success. She kept its balance and shape, adapting herself to the children and giving the needful elementary explanations.

Can you see from the notes how best this could be done? What parts of the lesson would you omit or shorten? What would you add?

A teacher should be prepared for disappointments of this kind, particularly when dealing with a class with which she is not yet familiar.

Nature Study lessons should teach children how to handle living things gently, reverently, and with love. There ought to be no unnecessary destruction.

At this particular class the children were seen to linger meditatively over their specimens; so that it was clear that they loved flowers and were familiar with them. Perhaps the fact that they did not know the parts of a flower (though these had been previously taught) can be accounted for rather by a lack of the power to grasp ideas than by want of interest in the subject.

To what extent can children of twelve really *know* anything? The teacher of younger children has to keep very steadily before her the difference between perceptual and conceptual activity and to remember how feeble a grasp children have of any general abstract notion. The teacher's art lies not only in presenting these notions at the right time and in a suitable manner, but also in strengthening the child's hold over them. How may this be done?



## HABIT OF GROWTH OF PLANT

## Outdoor Observation Lesson

*Time not fixed**Age 10*

FORM OF LESSON.—The children will be divided into groups of three.

Each group will be given a paper with the following facts.

MATTER.—An *erect stem* grows straight up from the ground.

An *ascending stem* grows horizontally first, then turns up and becomes erect.

A *procumbent* or *prostrate* stem straggles along near the ground.

A *creeping stem* lies close to the ground and sends out roots from its joints.

A *climbing stem* twines or curls round plants or other objects.

(Taken from Bentham and Hooker and simplified.)

METHOD.—(1) The children will be sent into the garden to find plants with these types of stems.

(2) No explanation should be given of such words as “horizontally.” The children together will probably succeed in finding out the meaning and a fuller explanation may be given later.

This lesson will be followed by one indoors, during which the specimens will be drawn, or pressed and labelled.

## NOTES FOR STUDENTS

FORM OF THE LESSON.—The activities of the children will be guided, without any undue interference with their liberty.

MATTER.—The teacher will have studied the garden and made herself familiar with the most representative specimens it affords.

METHOD.—If she knows all the plants in the garden, she will leave the children quite free in their choice; if not, she will draw their attention to certain specimens by putting small flags into the ground near the plants she wishes them to study. Each group will be sent to a different flag and will move round as it finishes its observations.

Notice the training afforded by the exercise of verifying by experience the facts given on the printed page. A passage such as the above, containing as it does many hard words, might prove difficult to understand apart from the specimens of which it treats.

The child will feel joy at discovering what the book means and at finding a contact between the world of books and the world of things. To establish this contact is an essential point of good teaching.

A good exercise for the student consists in expanding notes of a lesson by writing out an imaginary class that might actually result from these notes. This brings out the psychological factors involved in teaching and shows the meaning of the preparation to be made. For an imaginative exercise of this kind, refer to *The New Teaching*, by Sir John Adams (Hodder & Stoughton), Section IV, "The Classics."

## THE CATERPILLAR OF THE MAGPIE MOTH

## Indoor Observation Lesson

Time, 45 mins.

Age 9

AIM.—To interest the children in insect life and to teach them how to observe accurately.

APPARATUS.—Paper of questions and caterpillar, with gooseberry leaves, for every two children.

METHOD.—Give out the papers and the caterpillars in little bottles or dishes.

Tell the children to try to answer the questions :—

(1) How many divisions are there on the caterpillar, counting its head ?

(2) Describe its colours and their arrangement.

(3) The front set of legs are *true* legs. The back set are false legs, "pro-legs," or "claspers." How many pairs of each kind are there ?

(4) What is the difference between a leg and a pro-leg ?

(5) Why is this caterpillar called a "looper" ? Describe exactly how it moves. Draw it in three positions.

(6) Take a magnifying glass. Can you see the caterpillar's eyes, jaws, and feelers ? What are they like ?

(7) Look along the sides of the caterpillar's body. How many white oval patches can you see ? These are really slits through which the caterpillar breathes.

(8) Let your caterpillar fall gently. Draw it as it lies on the table and try to explain its behaviour.

No help should be given until the whole paper has been attempted.

This lesson would be followed : (1) by further observations of the caterpillars, which would be kept in the classroom ; and (2) by an oral lesson in which "protective" and "warning" coloration, "feigning death," and other phenomena would be discussed.

## NOTES FOR STUDENTS

THE teacher intends to keep as much as possible in the background during this lesson. She will not hurry the children or interrupt their work.

The questions have been planned so as to give enough guidance to the work of observation.

The teacher has had to consider whether the written question will be intelligible to her particular set of children. She knows their powers of reading and interpreting ideas. She must foresee difficulties likely to arise, i.e. which of the questions will prove hardest to answer, *how she will explain*, if questioned.

Would some simple diagrams make the points clearer? Why does the teacher not draw these from the beginning?

Are the children more likely to be interested in what they find out for themselves or in what they are told?

Will the teacher insist on rigid silence or will she allow the children to talk to one another about their caterpillars? Which method would be most likely to arouse interest?

Much can be done in a lesson such as this to develop a right love and gentle care for smaller animals. The factor of *suggestion* in fostering appreciation might be considered by the student.

Note.—On the Teaching of Nature Study, read:

VON WYSS. The Teaching of Nature Study. A. & C. Black.

„ „ Living Creatures. A. & C. Black.

THOMSON. The Biology of the Seasons. Andrew Melrose.

HOARE. How to Teach Nature Study. Sidgwick & Jackson.

PATTON. Nature Study for Beginners. Oxford Clarendon Press.

# MATHEMATICS

## ARITHMETIC

## Subtraction by Complementary Addition

Time, 45 mins.

Age 9

AIM.—To revise the fundamental principles underlying the process of subtraction and to prepare the children to work Exercise 13, p. 15, of Book I of *Fundamental Arithmetic* (P. Ballard).

METHOD.—Complementary addition.

Introduction.—Drill of the type: "What must be added to 4 to make 13? to 9 to make 11?" etc.

Rapidly write the following equations on the blackboard. Let the children jot down the missing figures as quickly as possible, in silence.

$$6 + ? = 11$$

$$2 + ? = 11$$

$$8 + ? = 16$$

$$7 + ? = 15$$

$$6 + ? = 13$$

$$1 + ? = 10$$

$$4 + ? = 12$$

$$8 + ? = 15$$

$$9 + ? = 18$$

$$4 + ? = 13$$

$$5 + ? = 11$$

$$7 + ? = 15$$

$$3 + ? = 12$$

$$5 + ? = 14$$

Presentation. Step 1.—Work the following sums on the blackboard.

1st Example.

$$\begin{array}{r} 92 \\ - 64 \\ \hline 28 \end{array}$$

General Statement.—What must I add to 64 to make 92?

Explanation.—To get 2 in units place, 4 must be made into 12.  
 $4 + 8 = 12$ . Record 8.

We have now brought 64 up to 72.

Hence we have 7 (not 6) in the tens place in subtrahend.  
 $7 + 2 = 9$ . Record 2.

Check by adding answer to subtrahend.  $64 + 28 = 92$

2nd Example.

$$\begin{array}{r} 645 \\ - 386 \\ \hline 259 \end{array}$$

Explanation.— $6 + 9 = 15$ . Record 9.

We have 9 now in tens place in subtrahend.

We have brought subtrahend to 395.

$9 + 5 = 14$ . Record 5.

We have 4 now in hundreds place.

We have brought subtrahend to 445.

$$4 + 2 = 6. \text{ Record 2.}$$

Check as above.

3rd Example.

$$\begin{array}{r} 943 \\ - 698 \\ \hline \end{array}$$

$$245$$

Explanation.—  $8 + 5 = 13$  } Work this mentally.  
 $10 + 4 = 14$  } Allow children to say only  
 $7 + 2 = 9$  } numbers 5, 4, 2.

Check as above.

Step 2.—Write 10 sums on the blackboard and allow children to jot down the answers only. Get them to look at the subtrahend and to build it up to the minuend *mentally*.

Sums.	88	91	83	75	68
	59	34	64	59	49
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	60	72	42	94	86
	38	37	26	75	58
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>

Step 3.—As each child finishes, let her start Exercise 13. Watch the children working, and encourage them not to mutter to themselves, but to *look* quietly at the figures.

#### NOTES FOR STUDENTS

EXERCISE 13 in *Fundamental Arithmetic*, Book I, begins with sums such as :

$$\begin{array}{r} 71 \\ - 19 \end{array} \text{ and goes on to sums such as } \begin{array}{r} 934 \\ - 695 \end{array}$$

While the children are doing the mental drill given in the introduction, the teacher allows no interruptions or questions, but aims at briskness and concentration.

Note that the lesson has been planned so as to follow step by step the reasoning process called forth by the problems, and to prepare definitely for the exercise which is to follow. The mental drill at the beginning facilitates the working of the sums which follow, by setting up right associations in the mind.

As the aim is the teaching of a process, and not the manipulation of numbers, the examples should present no very great difficulty. Much of the failure to teach arithmetic may be attributed to the practice of giving children unwieldy examples of a rule at too early a stage. Where attention is dispersed over a double effort, there can be but small success in grasping the fundamental idea.

## SUBTRACTION BY EQUAL ADDITION

Time, 45 mins.

Age 9

AIM.—As for lesson p. 146, where the same matter is taught by a different method.

METHOD.—Equal additions.

(1) Introduction. Write 6 simple examples in a column on the blackboard, leaving more than half the board free (see below). Let children jot down answers in pencil. Fill in answers on blackboard.

(2) In the second narrow column write down the number that is to be added to the minuend and the subtrahend to form a new equation:

Thus  $18 - 9$  will become  $28 - 19 = 9$ . When 10 is added.

(3) Let the children jot down the equations in pencil. Write them rapidly on the blackboard in column 3.

## BLACKBOARD AT END OF DRILL

	Add	
$18 - 9 = 9$	10	$28 - 19 = 9$
$14 - 6 = 8$	10	$24 - 16 = 8$
$14 - 8 = 6$	6	$20 - 14 = 6$
$12 - 5 = 7$	9	$21 - 14 = 7$
$17 - 9 = 8$	4	$21 - 13 = 8$
$14 - 7 = 7$	7	$21 - 14 = 7$

When a number is added to each of two numbers their difference remains unchanged.

Presentation. Step 1.—Work three sums on the blackboard, allowing no interruptions, and in each example use fewer words than in the preceding one.

1st Example.

$$\begin{array}{r} 92 \\ - 64 \\ \hline 28 \end{array}$$

Explanation.—As 4 cannot be taken from 2, add 10 to both numbers.

Give it as 10 units to top line, making the 2 into 12.

Give it as 1 ten to the bottom line, making 6 into 7.

Then 4 from 12 leaves 8, 7 from 9 leaves 2.

Check.— $64 + 28 = 92$ .



2nd Example.

$$\begin{array}{r} 695 \\ - 386 \\ \hline 309 \end{array}$$

*Explanation.*—Add 10 in units to upper line (or minuend).  
 6 from 15 leaves 9.  
 Add 1 ten to the lower line (or subtrahend).  
 9 from 9 leaves 0.  
 3 from 6 leaves 3.

*Check* as above.

3rd Example.

$$\begin{array}{r} 584 \\ - 495 \\ \hline 89 \end{array}$$

Work mentally  $\left. \begin{array}{l} 13 - 4 = 9 \\ 18 - 10 = 8 \end{array} \right\}$  N.B.—Say mentally only 9, 8, 0, etc.

*Check* as above.

*Step 2.*—As in lesson on complementary addition, examples are written on the blackboard and children jot down the answers only.

*Step 3.*—As in lesson on complementary addition.

#### NOTES FOR STUDENTS

COMPARE this lesson very carefully with the former one on the same subject. Note that the aim, matter, and form of the two lessons are identical. The method adopted differs. Notice how the teacher, in order to make the matter clear, has had to choose slightly different examples for the explanations given in either lesson. A student who selects examples at random may confuse a class of beginners.

The teacher has mentally traversed the ground which she expects her pupils to travel. She has foreseen difficulties and is prepared to avoid unnecessary complications. The arithmetic lesson will, in consequence, proceed without pause or hesitation, a very important point if attention is to be kept alert.

Plenty of work must be at hand for the brighter children to do by themselves while the teacher proceeds more slowly with the backward pupils. Early examples should be very carefully graded and should work out exactly.

## MEASUREMENT OF AREAS

Arithmetic Class on Individual Lines

Measurement of Areas and Drawing to Scale

*Time, 45 mins.**Age 11*

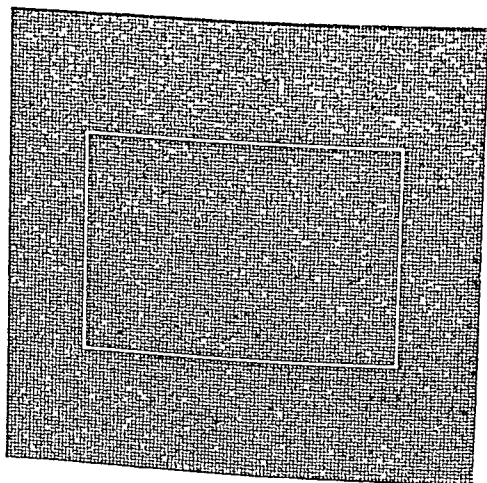
PREVIOUS KNOWLEDGE.—The children know how to find the area of any rectangle. They have done it practically several times in different ways.

AIM.—To give practice in solving problems involving the areas of rectangles and in calculating area from a diagram drawn to scale.

APPARATUS.—A box of cardboard templates as sold by Arnold, of Leeds.

METHOD.—The templates are distributed—each child must have one for himself.

At the back of each is a set of questions to be answered.



- (1) Find the area of :
- (a) the whole template,
  - (b) of the inset,
  - (c) of the frame.

Express your answers in square inches and square feet.

(2) If the length of the inset be represented by  $l - 2y$  and the breadth by  $b - 2x$ , what do  $l$ ,  $b$ ,  $x$ , and  $y$  represent?

(3) Draw the frame exactly to size. Divide it into four rectangles and do this in two different ways.

Which method would be most convenient if you were finding the area of the frame?

(4) If the frame represents gravel and the inset grass and if the scale is  $\frac{1}{2}$  inch to 6 yards, find the area of the grass and of the gravel.

Show two ways by which this calculation may be worked.

The templates are numbered and are exchanged between the children.

#### NOTES FOR STUDENTS

**MATTER.**—An attempt is made in this lesson to give a grasp of the idea of square measurement. The first step in preparation is to get the child to measure area by units of area. For this it is good to have in the classroom a piece of American cloth exactly 1 sq. yard, a cardboard or wooden square foot, and a box containing cardboard square inches. After the child has measured an area in square inches, it is time for the length and breadth to be measured and the formula  $l \times b = \text{area}$  to be explained.

**METHOD.**—This lesson, by making use of symbols, is an excellent introduction to algebra or even to any of the more abstract processes of arithmetic. The child should be gradually taught to think simple calculations in symbols, and to welcome a formula, *not* as a rule of thumb, but as a short way of expressing a fact which has been grasped.

**FORM.**—The work is meant to be purely individual. The teacher should be clear as to what help will be given. She should foresee what is likely to take place. She should know which children will need help, and which would work better alone. She must, however, be adaptable and allow herself to be guided largely by circumstances.

## MULTIPLICATION OF MONEY

Age 11

Time, 50 mins.

APPARATUS.—Writing materials, textbooks.

AIM.—To teach a form of setting out and working multiplication of £ s. d.

PREVIOUS WORK.—Multiplication tables up to 12. Multiplication of money sums such that answers are less than £1 (much practice in these).

MENTAL WORK.—Children to write answers only to the following questions which will be given orally. Answers will be given immediately after and hands raised for number correct. Quick oral corrections.

- (1) How many shillings in 15 pence?
- (2) " " " " <sup>27</sup> "
- (3) " " pence in " 9 farthings?
- (4) " " " " <sup>50</sup> "
- (5) " " pounds in 25 shillings?
- (6) " " " " <sup>36</sup> "
- (7) What is cost of 10 articles at 3d. each?
- (8) " " 30 " " 3d. "
- (9) " " 60 " " 3d. "
- (10) How much is 4 times 2s.?
- (11) " " 4 " 5d.?
- (12) " " 4 " 2s. 5d.?
- (13) 3d.  $\times 7 = ?$
- (14) 9d.  $\times 5 = ?$
- (15) 7s.  $\times 8 = ?$

MATTER AND METHOD.—£5 3s. 6½d.  $\times 7$ .

Write the sum on the board as follows:

£	s.	d.	f.
5	3	6	<sup>2</sup> 7
<hr/>			
35	21	42	4)14
1	3	3	<hr/>
<hr/>	<hr/>	<hr/>	3 and 2 over
36	20)24	12)45	
<hr/>	<hr/>	<hr/>	
	1 and 4 over	3 and 9 over	

£36 4s. 9½d. Answer.

Attention to be paid to spacing, neatness. Children to work at their own pace further sums with multiplicands less than £10, and multipliers not greater than 12. Individual attention to be given. Give answers in good time before the end of the class.

OTHER SUMS TO BE DONE IN CLASS.

$$\begin{array}{l} £4 \ 7s. \ 8\frac{1}{2}d. \times 8 \\ £7 \ 13s. \ 10\frac{3}{4}d. \times 5 \ \text{etc.} \end{array}$$

Or here give reference to textbook in which sums have been carefully chosen.

**FUTURE WORK.**—If this lesson has proved satisfactory, the next will entail multiplicands greater than £10 and multipliers greater than 12; a new blackboard demonstration will be necessary.

Later suggestions will be taken and given as to curtailing the actual working written in the books.

NOTES FOR STUDENTS

This is meant to indicate the method of the first teaching of a "full-sized" multiplication of money. The aim is to get the method clear, and, above all, to have the work well set out. This is the stage at which each step must be understood; very soon some of the work should become purely mental. The student should insist, not so much on speed, as on neatness, understanding, and accuracy. Speed will come with further lessons.

**MENTAL WORK** should always be thought out beforehand and should be definitely related to the actual lesson on hand. It should be taken briskly, but not too fast—10 minutes should be sufficient for it.

**MATTER AND METHOD.**—Notes of lessons should show exactly the work to be done in the class, including the actual setting out of the sum required. Whatever method of setting out be chosen, the student should be sure of it herself, and should anticipate the mistakes likely to be made. Here, for instance, the children must space carefully and keep their columns clear. These intelligent anticipations need not always appear in notes, but they form an essential part of the preparation for the lesson, and it is often helpful to make a list of the warnings to be given.

Some may prefer a different method from that given here, but in any case the aim in teaching should be to make the children familiar with rule and method, so that they can economise effort in their actual working and writing.

**OTHER CLASS WORK.**—Although a full list of the sums to be worked is not given here, such a list should appear in lesson notes, or else reference should be made to the children's textbook. The teacher should know beforehand the sums, both mental and written, which she wishes to give, and the reason of her choice. She should have ready a number of well-graded sums, so that the children may be able to work at their own pace, once the demonstration has been given.

**FUTURE WORK.**—No lesson is isolated, above all in arithmetic. The teacher should know what she is teaching from, and the goal towards which she is leading.

## A FIRST LESSON ON ANGLES

Time, 50 mins.

Age 12

**APPARATUS.**—Writing materials, ruler, pencil, 4-inch square of paper, and a 2-inch radius circle of paper for each child. A clock-face with movable hands.

**AIM.**—To teach the meaning of angle, right angle, acute angle, obtuse angle, angles at centre of circle, term "degree," and mariner's compass.

**PREVIOUS WORK.**—This is a beginning of a series of new ideas; the use of the ruler and the drawing of straight lines is all that is necessary.

**METHOD.**—Draw *an angle* on the board, using pencil and ruler (and getting the children to use theirs), to show that an angle is the amount of turning between two straight lines, that is, the inclination of one straight line to another. Write the definitions on the board.

**Right angle.**—Put the pencil upright to the ruler, open a book at right angles, make a child stand upright (where is the right angle?), get children in turn to point out right angles, open the door at right angles, etc. Draw an angle on the board and name it.

**Two right angles**—making a straight line. Examples.

**Four right angles.**—Put two open books together. Show window-panes, etc.

Children to fold:

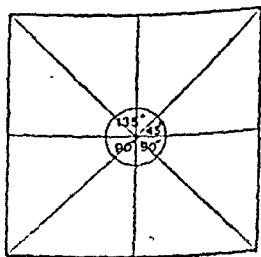
(a) their squares across,

(b) their circles across,

to make the 4 right-angle creases. Tell the children that each right angle is divided into 90 small parts called degrees. Question as to degrees in 2 right angles, 3 right angles, 4 right angles.

The children to fold their squares and circles again to get 45 degrees crease.

Open papers, and in square mark angles thus:



Tell the children what we mean by an *acute angle*, an *obtuse angle*. Find examples in the room, etc. Draw and name some others on the board. Show clearly that the size of an angle is not affected by the length of its *arms*.

*Clock-face*.—Put the hour hand at 12, turn the minute hand to 3 o'clock figure ( $90^\circ$ ), to 4.30 mark ( $135^\circ$ ), etc. How many degrees does the hour hand pass through between 4 and 5 o'clock? The children to learn to recognise the angles in any position.

Brief oral recapitulation of the work done so far.

WRITTEN WORK.—The following definitions or statements will be put up on the board, omitting the parts in brackets which the children are to supply.

(1) An angle is (the amount of turning between two straight lines).

(2) A right angle contains (90) degrees.

(3) An acute angle is (less than a right angle).

(4) An obtuse angle is (greater than a right angle but less than two right angles).

(5) There are (360) degrees in one complete revolution.

(6) There are (360) degrees at the centre of a circle.

FURTHER WORK.—If time permits, the children will make a mariner's compass chart from their circles. The teacher will be careful to point out the difference between "compass" and "compasses," and to see that the children use the names correctly.

FUTURE WORK.—The mariner's compass.

Making a paper or cardboard protractor, and its use. Use of compasses. Drawing of regular figures such as hexagon, etc. Scale drawing entailing use of angles, etc.

#### NOTES FOR STUDENTS

For a lesson entailing mainly practical work it is essential, above all, to have apparatus ready for distribution. The student must know that she has as many (sharpened) pencils, rulers, papers, etc., as she will require. Notes must indicate *all* the apparatus. There is no previous work directly related to this lesson, so no mental work is given. All the time of the period is needed for the lesson in hand, and unrelated mental work is not helpful to children.

METHOD.—It is not possible to show every detail of method in a practical lesson such as this, but a teacher who is not good at thinking out her illustrations quickly should make a list beforehand,

and every teacher should think what help her classroom will give her; a classroom's equipment will provide material for most practical mensuration lessons. When giving instructions to children as to "turning" their pencils or folding their papers, etc., the teacher should be absolutely clear as to her meaning. She should rehearse the wording of directions if necessary, until they are unmistakable and, as far as possible, fool-proof. For example, in folding a paper she should show *exactly* where the crease is to come and how the children, by putting edge to edge, can get what they want. No child likes making mistakes; it feels foolish and gets discouraged. Notes and lesson preparation should be so framed as to avoid this possibility. The teacher should determine what she is going to make the children find out and what she will have to *tell* them, e.g. new names, such as degree, acute, obtuse, etc.

**WRITTEN WORK.**—It is important to recapitulate and clarify the facts learnt, especially in practical work. Sometimes there is something definite to show—a model or a drawing, or sometimes a sum to do, rising out of data collected. Here a few definitions sum up the new work done. The notes should show definitely what new matter the children have learnt and how they can be helped to remember it. Lesson notes should make clear what it is proposed to write (on the board) for the children, and what they will themselves write in their books.

**Note.**—On the Teaching of Arithmetic and Elementary Mathematics, read :

**MONTEITH.** The Teaching of Arithmetic in Infant and Junior School. Harrap.

**POTTER.** The Teaching of Arithmetic. Pitman.

**THOMSON.** The Aims and Methods of Teaching Arithmetic. Longmans.

**NUNN.** The Teaching of Algebra and Algebraic Exercises. Longmans.

On the Teaching of Geometry and Graphic Algebra. H.M.S.O.



## MUSIC

## CHANGES IN TIME AND RHYTHMIC RESPONSE

*Time, 30 mins.**Age 8*

**AIM.**—To draw the children's attention to changes in speed to which they will respond by rhythmic movement.

**METHOD.**—(1) *Introduction.*—(a) To get the idea of quick and slow tempi, play several examples of both. A few bars will suffice. The examples should contrast strongly. The children clap in response to what is played.

(b) Play a few of these extracts again, varying the speed. The children listen. "Do you recognise this tune?" "What is the difference?"

(c) Play some well-known tune in an unusual tempo, bringing it gradually to the correct speed. The children will beat time softly (one finger on the palm of the hand).

(2) *Body of Lesson.*—(a) Play a few bars of a march. The children step freely in time. Very gradually speed up and slacken in the same way until the original pace is reached.

(b) One child claps the rhythm. The pianist follows with the children, who beat time.

(3) *Conclusion.*—End with a good rhythmic march. The children step freely, beating time with their arms.

## NOTES FOR STUDENTS

In preparation for "stepping freely" the children should sit on the floor and listen. When any child hears the rhythm, she gets up and begins her rhythmic movements quite independently. There must be no formality and, above all, no circles.

In this lesson the great law of rhythm and balance in nature will be incidentally introduced by reference to familiar facts in the children's experience. When speaking of the regular recurrence of accent in music, the teacher can draw attention to the regular ticking of the clock, to regular breathing, to the seasons of the year, etc. The children will see that things go wrong if this regularity is interfered with in any way—for instance, if a clock is allowed to run down.

This principle can be connected with the idea of musical rhythm. When some familiar tune is played in unusual tempo (as in section (b) of the Introduction given above), it sounds quite unlike itself, and the gradual approach to the normal speed is welcomed with an obvious feeling of relief.

There can be no doubt that development of the rhythmic sense makes for stability and regularity both of mind and body, and helps indirectly to inculcate ideas of obedience to law.

This lesson includes no attempt to teach inhibition. Children of eight are too young for such a complex activity.

## A FIRST LESSON ON MUSICAL INTERVALS

Time, 30 mins.

Age 9

AIM.—Eye and ear training, concentrating on a major third.

APPARATUS.—A sol-fa modulator. A blank stave.

METHOD.—*Introduction*.—Point on modulator, from doh, various intervals. The children see wide and close leaps. Show the same on the stave. Let the children point wide and close intervals on both modulator and stave.*Formulation*.—The distance from one note to another is called an INTERVAL and is named by the number of letter-names included from the lower to the upper note, viz. doh, ray, me, three letter-names—a third. (Give practice in this.)

## BODY OF WORK.

*The Teacher*

- (a) Sings doh, me.
- (b) Strikes the tonic chord of a new key.
- (c) Counts aloud 1 : 2 : 3.
- (d) Divides the class in two groups. Counts 1 : 2 : 3. Sounds doh.
- (e) Plays two notes together : harmony.

*The Children*

- (a) Sing doh ; (teacher, ray) ; children, me.
- (b) Sing doh, give hand-sign for ray, sing me.
- (c) On 1 : sing doh ; on 2 : *think* ray ; on 3 : sing me.
- (d) On 1 : doh group *thinks* doh ; on 2 : me group *thinks* me ; on 3 : both groups sing together.
- (e) Hum first the upper, then the lower, note.

Much practice, making use of hand-signs.

CONCLUSION.—Revision of facts learned :

- (i) How intervals are named. (ii) We can *think* notes as well as sing them. (iii) Two notes sounded together make harmony.

## NOTES FOR STUDENTS

THE aim of the lesson is the training of eye and ear. By observing long and short gaps between notes on the modulator and stave the eye is trained. The children are made to look at the interval and think, then to listen to the interval.

After thus seeing and hearing an interval, the children can be asked, "Is this what you expected to hear?" "Is this a wide or narrow interval?" etc.

Let the children *think* up the scale until they reach the top note. Let them try to discover familiar songs that begin with doh : me : e.g. "Home, sweet home," "Early one morning."

At first only consonant intervals should be used.

The interval doh, soh, though taught first in singing, has the difficulty of a wide leap with intervening notes. Doh, me, is simpler for a beginner.

## THE TEACHING OF A SONG

*Time, 30 mins.**Age 10*

SONG.—“When that I was but a little tiny boy.”

AIM.—To teach the song as quickly and accurately as possible.

PREPARATION.—Have the song written on the blackboard in staff with the words underneath. Be ready to sing and play.

INTRODUCTORY.—Read the words of the song through. Refer to Shakespeare, his delight in writing a gay nonsense-song.

The children will suggest the mood of the music.

## BODY OF WORK.

*The Teacher*

- (a) Plays the tune twice with accompaniment.
- (b) Points the tune on the modulator in correct rhythm.
- (c) Points the tune on the blackboard and sings to “laa.”
- (d) Sings the tune through.
- (e) Corrects any faults.
- (f) Points the words on the blackboard.

*The Children*

- (a) Notice shape and many repetitions.
- (b) Listen and prepare time-names mentally.
- (c) Some clap rhythm, the others monotone time-names.
- (d) Join in to “laa.”
- (e) Sing the tune through again to “laa.”
- (f) Sing words to music.

CONCLUSION.—The children sing the three verses through, with accompaniment.

## NOTES FOR STUDENTS

THIS lesson was given to children of ten, and the song was learned in less than 30 minutes.

Evidently the children were becoming familiar with the melody during the monotoning of time-names and clapping of rhythm, as the first time they joined in the song (as indicated at (d)) there was only one mistake.

An interesting point was noted in the "Body of the Work," section (c). The children, instead of monotoning the time-names, spontaneously *sang* them to the melody with the teacher.

The teaching of songs to young children should be made as delightful as possible, the best method being, generally, the quickest. The song must be within the children's scope as regards words, music, and technical difficulties. Circumstances may also have to be considered, as singing is a means of ordered self-expression.

All stiffness and formality are out of place here, rigid discipline being unnecessary in a well-conducted class. The children should be allowed to suggest expression marks and should be encouraged to speak freely about the music.

The teacher must avoid making this a lesson in theory or a practice in sight-singing.

Teaching a song by patterning is a good means of memory training and should not be despised. The children are helped mentally to visualise the song, and so to remember it, if they follow, by movements of the hands, the curves of the melody as it is sung or played.

It is good to have the song written on the blackboard, so that the eye verifies what the ear hears.

## THE TEACHING OF 6/8 TIME

Time, 30 mins.

Age 12

AIM.—To teach the matter to the children.

INTRODUCTION.—The children are supposed to be able to recognise 6/8 time by ear. This will be tested by playing: (1) a 3/4 piece with a 6-quaver bass; (2) a march; (3) a rambling kind of 6/8. They should be able to recognise this last as 6/8.

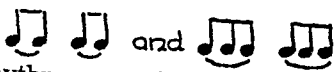
## PRESENTATION.

*What the class does*

(a) Singing a song, "Green Broom," in 6/8 time and beating to it.

(b) Listening and beating to other 2-beat music (a regular 2/4).

(c) Finding the difference between 2/4 and 6/8 by listening to two pieces with





rhythm respectively and stepping the same.

*Facts learnt*



(a) There are two beats in 6/8 time.

(b) There are 2 beats in 2/4 time. 6/8 and 2/4 are both duple time.

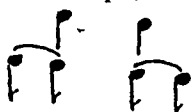
(c) There are two notes to a beat in 2/4 time and there are 3 notes to a beat in 6/8 time.

*What is the unit?*FORMULATION.—The unit in 2/4 is  This is simple duple time.The unit in 6/8 is  This is compound duple time.

APPLICATION.—Listening for and notating typical 6/8 rhythm.

(i) (ii) 

BLACKBOARD.



*Simple.**Duple time.**Compound.*

## NOTES FOR STUDENTS

THE chief point to notice in this lesson is the endeavour to make the children put thought into the study of the music, for without some technical knowledge and thought there can be no real love and appreciation.

The children already have a vague feeling of 6/8 time as a swinging rhythm. The series of lessons, of which this is the first, aims at giving an intellectual grasp of compound time.

By this method eye and ear training will proceed simultaneously—an essential point.

When once the children can *feel*, and *move to*, a rhythm such as , they will also *know* how to sight-read it and how to write it. They will also *distinguish* how it differs from other rhythms, , for instance.

Notice the psychological connection of the four words in *italics*, and study in the lesson-notes the practical application of the theory.

Note.—On the Teaching of Music, read :

MACBAIN. Playways in Music. Evans Bros.

WHITE. The Teaching of Music. Constable & Co.

CHAMBERLAIN. Ear Training. Novello & Co.

BORLAND. Musical Foundations. Oxford University Press.

## DRAWING



## PASTEL DRAWING: CLASS WORK

*Time, 1 hour**Age 8*

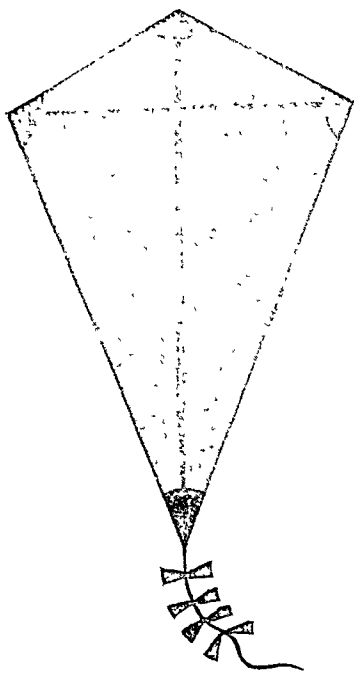
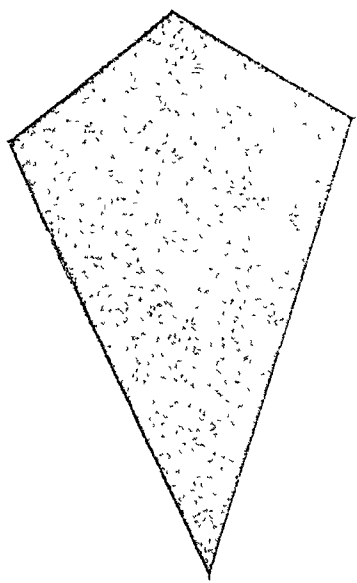
**AIM.**—To teach the children to see correctly both *form* and *colour*; chiefly *form*, as teaching can be given in *colour* exclusively in painting lessons.

**APPARATUS.**—Each child should have a box of Reeves's "Greyhound" pastels containing at least 12 colours and a piece of pastel paper of a clean clear colour, not too large. The object to be drawn in this lesson is a toy kite, and is chosen for its simple shape and its flatness, having no foreshortening difficulties. It is also of interest to the children and suitable to their age.

**INTRODUCTORY.**—It would be excellent if the class could have made a kite in the handwork lesson previously; but if this is not possible, a good discussion of the kite and its uses should precede the drawing. Then place the kite flat on the blackboard on the coloured paper similar to that used by the class. A drawing-pin will hold it in its place, a front view being chosen.

**PRACTICAL APPLICATION.**—Pastel should be used lightly and done in the mass, not in outline. The children can build up the shape in lines until the true form is complete. Ask the class which way the paper should be used to fit the kite, and to make a mark (with the pastel colour which matches the kite colour) at the top and at the bottom of the proposed drawing, in order to ensure a good position on the paper.

If there is any need to remind the class of method or proportion, ask them to put down their pastels, and discuss these points briefly, getting the children to suggest what they remember.



## NOTES FOR STUDENTS

THE teacher should never make the introductory remarks too long and wearisome, but be brief, and get the class to do the talking whenever possible. If she feels that the children are losing interest, she can start the drawing of the object at once, and pull them up later for any necessary reminders. It is important to obtain their interest and attention whenever it is necessary to speak, for they will soon learn that they are never stopped unless it is for some vital point. To tell a class to "draw lightly" is better than to tell them "not to draw heavily." It is a matter of suggestion.

Interesting details can be added when the big shape is correct.

The children should be taught to see the proportion of one part of an object to the other, the general construction, and the reason for this construction in the purpose for which the object is made. This may be called the ABC of art, and is as necessary to picture making as the meaning of words is to the telling of a story.

## FIRST LESSON IN PAINTING

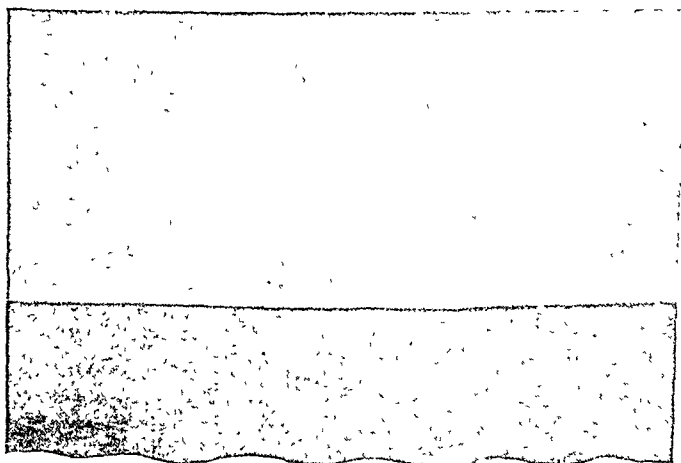
*Age 10**Time, 1 hour*

AIM.—This lesson is one in technique rather than in drawing of form, and is to be disguised as a picture in order to introduce an added interest and education in colour.

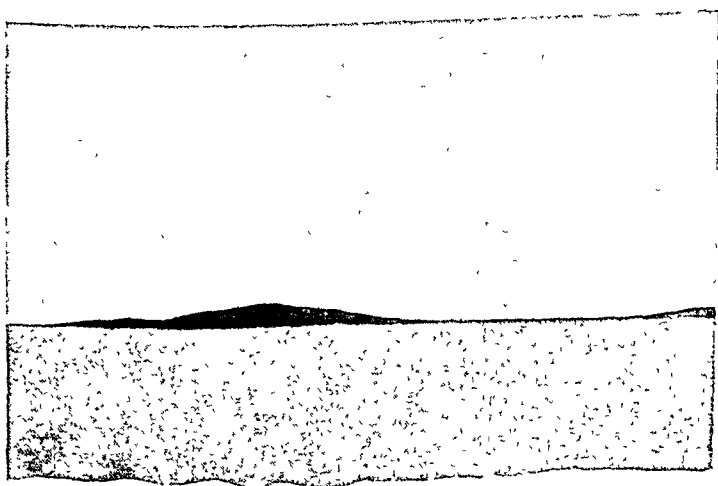
APPARATUS.—Paint-boxes, brushes, water-pots, and pieces of white paper about 8 in.  $\times$  6 in. A sheet of larger paper on the blackboard for demonstration purposes.

INTRODUCTORY.—The scene will represent a strip of sea with coast-line in the distance, and beach in the foreground. Ask the children what colour the sky will be. Having agreed on blue, make a pool of water in a palette, and add blue to it until mixed thoroughly. Then from left to right paint across the paper on the board a clean flat wash, showing how each brushful must join and run into the last. Cover about half the paper, making the horizon line as straight as possible with the brush. Make a pool of yellow, and paint the sand of the foreground in like manner, beginning with an undulating line to mark the edge of the incoming wave.

PRACTICAL APPLICATION.—The class can now mix their blue, and after applying it as shown, they will mix the yellow and paint the beach. While these are drying, ask the children whether the sea will be the same colour as the sky; and when they have suggested a deeper, greener tint, add what is left of the yellow to the blue pool, and paint the portion meant to represent the water, leaving a narrow strip of white paper at the lower edge to represent the foam. Then discuss the colour of the distant shore across the bay. Add more blue from the paint-box, and put in the darker patch of mountainous coast, on the line which separates the sea from the sky, explaining as the drawing proceeds. Take down the picture from the board and tell the children to mix a darker blue and to paint their own coast-line, making it whatever shape they would like best,



FIRST STAGE



SECOND STAGE

## NOTES FOR STUDENTS

It will be found necessary in this lesson to watch the children's colour-mixing carefully, going round the class and advising the less skilful.

The children will often use their brushes when too dry: they must be taught constantly to replenish them, to avoid dragging and bad joins.

Many will be inclined to make the distant coast-line disproportionately large. This can be corrected as the teacher goes round the class; or else it can be dealt with by speaking to the children collectively on the subject, and reminding them how distant objects seem to grow smaller as they get farther from us.

The lesson can be repeated in other disguises if the children have not succeeded in making washes of clean flat colour. For instance, a blue sky can be painted against a green field and hedge, a sunset sky against a darker green meadow and trees, or a grey sky against snow-covered meadow and winter trees in a hedge of a purple colour.

If the view from the class-room presents any suitable buildings which can be rendered at twilight in greys against a lighter sky, or if the silhouette of a local building can be used to make a pleasing composition, this makes an interesting sequel to the earlier lessons, and introduces colour-mixing of neutral shades.

## FIRST LESSON IN PATTERN MAKING: CLASS WORK

*Time, 1 hour**Age 11*

AIM.—This lesson is to be pattern making by stick or peg painting.

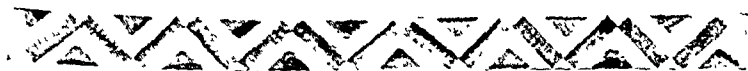
APPARATUS.—Paints, brushes, pastel paper of a light colour, and if possible a cork for each child.

INTRODUCTORY.—Tell the children that they are going to learn how to make a border pattern to decorate a notebook with a paper cover. Explain that the paint must be mixed fairly stiff, and only one colour chosen—one that will blend pleasantly with their pastel paper. Ask for a pencil, ruler, and paint brush from one child, and demonstrate how they can be painted at the end, and pressed on to the paper to make shapes, or get the children to paint their pencil and ruler ends and find out for themselves which shapes they make.

PRACTICAL APPLICATION.—When the children have, with their corks and even rubber ends, made a number of prints, tell them to try to use these shapes in a repeat pattern as a border on their larger paper.

When all the children have made a border pattern, collect some good and some less good examples and discuss them with the class. The children will realise at once where the pattern is monotonous, owing to lack of contrast in form or size, where one is overcrowded and another too scattered.

Get the class to try a second design, and, if time permits, a corner can be arranged which will then enable the design to be carried out as a complete frame for the book cover,





## NOTES FOR STUDENTS

PATTERN making should be begun on very simple lines and with the materials and tools with which it is to be carried out. A purpose should be given and the use of the object to be decorated should be discussed, as all these points give the necessary instructions.

A pattern lesson should not involve outline drawings of the individual units of the repeat, as the children need to concentrate in the earlier stages on spacing and arrangement, rhythm and balance, contrast and variety.

Paper-cut shapes are good, and any method which does not mean laborious drawing. The stick printing makes a splendid lesson in judging spaces, keeping a straight line without rulers, and in control of tools.

Freed from the difficulty of drawing the shapes, the children can concentrate on a pleasing arrangement of contrasting forms, and they will manage the repeat without realising that they are doing anything difficult. The finished cover is a useful article and complete. When the children have learnt to cut the cork into a small design, and to add match-stick ends and carved stick ends, they can make all-over patterns on a geometric basis, and vary the materials by printing on cotton in oil colour or dye.

## A CO-OPERATIVE PICTURE: CLASS WORK

(A Series of Lessons)

*Time, 1 hour**Age 10*

**AIM.**—To make a decoration in which each child has helped, and which can be used to beautify the room.

**APPARATUS.**—This lesson or lessons will be devoted to the making of a frieze to be used on the walls of the classroom at a height suitable to the size of the children.

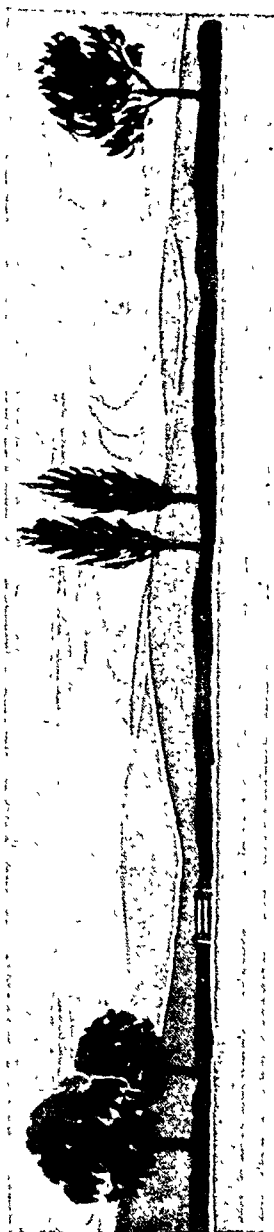
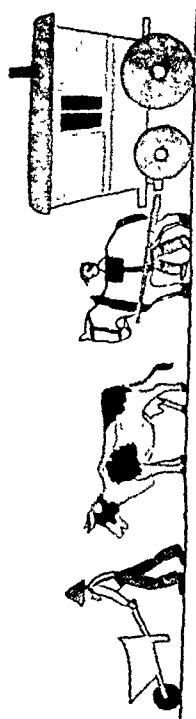
Coloured paper is best for the background, as white paper is soon soiled. A bright blue pastel paper cut in strips and joined will be best for this particular frieze, as it is to represent a *country road*, and the colour of the sky should be blue. The strip of road and the hedges and meadows can be painted on with poster colours or water colour with white added to make a body colour.

The road is seen running straight along in the foreground, the hedges parallel with it, and the meadows behind, in gentle, undulating curves.

**INTRODUCTORY.**—Discuss with the class what one would see on a country road, and put down on the blackboard all suggestions which are suitable. From the list, which will present many problems, choose one of the simplest subjects to start with. The class will work on white paper in pencil and paint, and several lessons will be needed to collect enough material for the completion of the frieze.

A few suitable objects will have been gathered together before beginning this enterprise, and one of them can now be produced to make the first drawing lesson. A tree from a good model, toy or otherwise, a toy waggon or cart, a toy caravan, a pig or horse, cows and sheep, country folk, wheelbarrows, or haystacks to put in the meadows, these objects can all be found in toy-shops and may be supplied by the children, who have generally something suitable to bring. The models and toys must be well made and drawn from the simple side view, and coloured in bright clean colour.

When several drawings have been gathered from each child, the work can be carefully cut out and arranged in the final lesson, by placing the frieze along the floor, and grouping the objects suitably by size and interest. Then the objects can be stuck on by the children, so that if possible each member of the class helps in the final work, and the frieze is a completed decoration.



## NOTES FOR STUDENTS

Think out carefully the work of the teacher in the above lesson. How is she going to ensure that all the children take part in the work? Where will she find opportunity for actual teaching? What will lead the children carefully to observe, measure, compare? Think out the details of discipline connected with this lesson.

Care must be taken by the teacher that the arrangement of units makes a rhythm and that there are no dull spaces and no overcrowding. Small objects can be put behind the larger ones, so that real proportion is preserved. During the lessons, one object must be compared with another, in order that the children may realise that the work is a complete whole. A horse must be drawn to scale with the carts and the sheep; people must be drawn in relation to objects.

Note.—On the Teaching of Drawing and Handwork, read:

- CATTERSON SMITH. Drawing from Memory. Pitman.  
 BROWN & RANKIN. Simple Pictorial Illustration. Pitman.  
 CLEGG. Drawing and Design. Pitman.  
 GLASS. Design and Composition in Line, Form and Mass. University of London Press.  
 „ Drawing, Design and Craftwork. Batsford.  
 SAWYER. Everyday Art. Batsford.  
 LEMOS. Drawing: Applied Art. Pacific Press Publishing Association, California.  
 WIECKING. Education through Manual Activities. Ginn & Co.  
 "AN EDUCATIONAL EXPERT." Manuscript-Writing and Lettering. Pitman.

## MISCELLANEOUS

## FREE STUDY PERIOD

*Age 12**Time, 50 mins.*

**AIM.**—To develop interest in work and a sense of personal responsibility.

**PREPARATION.**—The children know that the period will be free and have brought the books and apparatus that they will need.

The teacher has prepared a little exhibition of the best work, exercise books, records, handwork, etc.

The syllabuses, if not already hung up, are put out on the table.

The teacher has revised her records of progress and has made a note of each individual's good and weak points.

**METHOD.**—The children are free to get on with their work in any way they like, to compare exercise books, to see if faults have been corrected, to study records, or simply to work at a weak subject. They may freely walk about or talk.

The teacher only interferes when called upon, or if she sees anyone really wasting time. She must be ready to show how to improve handwriting, spelling, memory work, etc., and also to point out what special efforts are necessary.

At the end of the period each child writes down what work is unsatisfactory or in arrears, and gives the paper to the teacher.

**CONCLUSION.**—At a subsequent lesson-period the teacher returns these papers with comments and encouragements. She looks over books, explains the syllabus of each subject, and discusses individual records of progress.

The children's remarks, their attitude towards their lessons, and the quality of the work produced, will guide the teacher in framing new plans.

## NOTES FOR STUDENTS

THESE free periods are very necessary for children if they are to grasp the idea of personal, individual responsibility.

They need time and opportunity to make up arrears of work, to help one another, to see what others can do. In these periods they can say over to one another whatever they have to learn by rote. Unless this is done, memorising is often very imperfect.

A free period gives a feeling of leisure and enhances the value of study. When the children can sometimes choose what to do they appreciate their work more highly than when each lesson is mapped out for them.

This type of lesson-period could, however, degenerate into mere waste of time if the teacher did not train the children in its proper use.

The psychological value of allowing children to talk over their studies is not always grasped by adults, yet it is clear that growth of interest in any subject depends largely upon the place it occupies in our thoughts and speech. Freedom is therefore essential to the development of lasting interest, and not only freedom, but sympathetic attention from the teacher.

In schools in which different specialists divide between them the hours of each school day, it is very beneficial to set apart definite free periods such as the one here described, otherwise the pressure of work and the want of freedom for self-directed activity may really militate against the development of intelligence. In schools that have a leisurely and not too minutely organised time-table, breathing spaces can more easily be given at odd moments. There is, however, some advantage to the children in knowing when these free periods will occur. It is easier in this case to create the impression that they are not "times in which there is nothing particular to do," but "golden opportunities of doing what you most want to do."

## HANDWORK CORRELATED WITH HISTORY

*Time, 50 mins.**Age 11*

AIM.—To give the children an idea of the costumes of the thirteenth century by making cardboard and paper models.

REMOTE PREPARATION.—The children are told some time before the lesson that they will be required to dress a figure in paper. This gives them time to look out for pictures. The following characters are suggested :

nobleman	scholar	crusader
lady	merchant	pilgrim
child and nurse	peasant	knight templar

APPARATUS.—Stands made of strips of wood, between which the figures may be fixed upright. Simple figures cut out of white cardboard round which the children can trace. Squares of coloured gummed paper 6 in.  $\times$  6 in. and 4 in.  $\times$  4 in.

METHOD.—Each child will choose what character to represent and the coloured paper for the garments. Each must trace and cut out the figure.

*Hair.*—Place the head of the doll face downwards on the wrong side of the paper. Draw round the head, then draw a second line where the hair is to come. Cut out this wig and gum it on the head.

*Undergarment.*—Draw, on the wrong side of the paper, round that part of the figure that the garment is to cover. Draw a second line to show the contour of the garment. Cut out and gum the paper to the figure.

*Upper Garment.*—The upper garment is made in the same way as the other, only the outline drawn is not that of the figure, but of the figure in the undergarment.

*Head-dress.* Cut a slit in the paper and insert the head. Then cut to shape and paint.

*Legs and Feet.*—These may be either covered with paper or painted.

Trimmings should be added and also lines in Indian ink to show the folds.

N.B.—The back as well as the front of the figure should be dressed. As each figure is finished, it is fixed upright in the stand.



## NOTES FOR STUDENTS

THE AIM of this lesson is not the production of models so perfect in finish as to be worth keeping for any length of time. The genuine work of children has seldom this artistic value. Nevertheless, this lesson is intended to give not only some idea of thirteenth-century costumes, but also practice in accurate cutting and measuring and an opportunity for choosing and blending colours.

REFERENCE BOOKS.—Quennell's *History of Everyday Things in England* is taken as the chief reference book. The following are also provided :

Nisbet's History Pictures.

Black's History Pictures—the Medieval Series.

Wheaton's History Chart.

*The Children's Encyclopædia*.

Appropriate numbers of *My Magazine*.

Historical Readers and textbooks.

NOTE.—Even if the upper garment is a surcoat that almost completely covers the "cotte," the latter should be cut out in full, otherwise the children get wrong ideas.

The student should notice the practical preparation that it is necessary to make, in order to have all requirements at hand. What planning is required with regard to method? Will the teacher explain the steps at the beginning and leave the children to work alone? or will she explain step by step, guiding each stage of the children's work? What consideration would lead her to choose one or other of these methods?

## SCRIPT WRITING

Time, 40 mins.

Age 11

REFERENCE BOOK.—*Modern Script*, by T. Raw. University of London Press.

AIM.—Practice in script writing with special attention to spacing.

APPARATUS.—A blackboard model of a piece of prose in script writing.

A second blackboard for the teacher's use.

INTRODUCTORY.—Remind the class of the different types of letters :

(1) Letters formed on the circle.

(2) Stemmed letters.

(3) Letters formed by short strokes and part circles.

As a practice give the following words to be written :

(1) boat book doll dole bee

(2) hook cat talk call catch

(3) beach health half bead dock

WHAT IS THE CASE? \*—For a piece of script writing to look clear and beautiful, the space between the words should be greater than that between the letters. The margins should be somewhat in this proportion : the bottom : the top : the sides = as 11 : 7 : 5.

WHY OR HOW IS IT?—Examine the model—

(1) When round letters come together, they are close, e.g. oa.

(2) When a round letter comes near a stroke letter, a bigger space is found, e.g. om.

(3) When two strokes come together, the space is biggest, e.g. am.

Notice the spacing between words ; the length of upright lines, margins, etc.

WHAT FOLLOWS?—Let the teacher illustrate on the second blackboard typical faults, e.g. cramping, "rivers."

Consider letters in the words given at the beginning of the lesson.

Study the spacing in the light of the above rules.

PRACTICAL APPLICATION.—Practise with miscellaneous words or short sentences until a few good, well-spaced lines have been produced.

Subsequent lesson-periods will be given to transcribing prose and poetry.

\* See Introduction, p. 22.

boat book doll dole bee  
 hook cat talk call catch  
 beach health half bead dock

■ The Cat's head began fading  
 away the moment he was gone  
 and, by the time the Duchess had  
 come back it was entirely gone.

## NOTES FOR STUDENTS

ONCE again it is necessary to recall how useless would be such a lesson as this one were it a mere isolated unit. Here it is given as part of a scheme, and indeed one might say of a general "policy," being written for a school in which script writing is used throughout, the older pupils forming a cursive hand by joining up the script letters. A series of lessons has already been given on the formation of the individual letters. Spacing is here studied.

In order to obtain and maintain a high standard, it is established that all written work should be done in script and that the Form mistress should, from time to time, examine all the exercise books of her set of children, even those written for specialist teachers. Scribbling and rough notes are discouraged, while formal lessons in script writing are occasionally given, together with much practice.

In preparation for this lesson the teacher must recall, and resolve to insist upon, the essentials for good writing, viz. a slanting desk (about 1 in 4), light on the left, a good but comfortable carriage, a right handling of the pen, ink-bottles not too full, good pen and paper. It is far better to have a little store of really good paper which the children are taught to use carefully, than to provide cheap and inferior paper and allow it to be wasted and badly treated.

Only one or two lessons such as the above would be given in one term, but their effect would be expected to last. Practice would be given again and again in the correct spacing, first of prose, then of poetry.

## ELEMENTARY SCIENCE

## Evaporation, Condensation, and the Formation of Clouds

Age 12

Time, 50 mins.

AIM.—To give the children a clear idea of the meanings of the terms *evaporation* and *condensation*, and to show that clouds and rain are a result of these processes.

APPARATUS.—A vessel of water, e.g. a beaker or a small bottle; some means of heating it (Bunsen burner or spirit-stove); a mirror; good pictures of clouds; dusters.

PREVIOUS KNOWLEDGE.—No special lesson is needed to lead up to this one; a lesson on convection currents and the rising of hot air may be given, if desired.

METHOD.—(1) Set up the apparatus for boiling water. The children to be guided, by questions, to observe accurately: (a) the bubbling of water as it gradually boils (remind of convection if already studied; if not, refer to this when convection is studied later); (b) the giving off of steam; (c) the apparently steamless space near the spout if the vessel is a kettle; (d) the lowering of the level of water in the vessel as the boiling continues.

Teach the words "evaporation" and "evaporate" and make their meanings clear. Discuss other cases, such as clothes, pavements, ponds, puddles "drying up," petrol, etc., the "setting" of cement as the water evaporates, steam out of an engine funnel, etc.

(2) Hold a mirror (held with a duster) in the steam. The children to observe and comment on the cloud of vapour on the mirror, the formation of water-drops and their running together. Teach the words "condensation" and "condense" and their meanings. Other examples, steam on shop or railway-carriage windows, on the cold tap when a bath is full of steaming hot water, and so on.

(3) Children to observe clouds through windows if possible and to see the pictures of clouds. Lead them to see that these are condensed water-vapour. Discuss the natural cycle of water. Discuss shapes of clouds; give names but do not spend much time on these names in this lesson. Level of condensation. Massing of clouds to form storm clouds and the running together of drops to form rain. All these points are to be compared with the observations made in the experimental work.

RECAPITULATION.—Notes to be made in the children's Nature or Science or Geography notebooks ; or a brief set of questions given on the board to be answered briefly by the children.

FURTHER WORK.—Outdoor study and drawings of clouds.

Indoor drawings from good pictures.

The chief simple names to be learnt : cumulus, stratus, nimbus.

Mist and fog and dew.

Convection (if not already done).

#### NOTES FOR STUDENTS

AIM.—The student should be definite in the few facts she is going to teach, and should steer clear of irrelevancies and side-lines which immediately suggest themselves in this kind of work.

THE APPARATUS must be absolutely ready before starting, i.e. matches, dusters, etc. The children should be warned about the scalding powers of steam, so that they do not approach danger.

METHOD.—In experimental work, guidance must be given as to what to observe. The teacher has to strike the mean between giving the information which the children can quite well deduce with guidance, and leaving them groping and observing too many irrelevancies, as did the early scientists. We have to benefit by the slow work done by others, and to lead the children towards the results we now know to be proved. If the student is not sure of getting examples from the children's experience during the lesson, she should jot some down beforehand. The matter must be made real.

The teacher must make sure that everyone sees the experiment, placing it so that *all* can do so at the same time, without crowding or noise. If necessary the experiment should be repeated.

The pictures must be good. They can be picture-postcards, photographs, newspaper illustrations, or else pencil, pastel, or chalk work by the teacher, but they must be the right shapes and as beautiful as possible.

LATER WORK.—The children can go out to see the clouds. Science lessons must be followed by some written work, preferably in note and diagram form, to record and make permanent the results obtained. Time should be allowed for this in the scheme.

## EXPEDITION TO THE TOWER OF LONDON

(For Children who have been studying the Tudor Period in History)

Age 12

AIM.—To let the children see the scene of some of the tragedies which they have studied in their Tudor History, and to re-create for them, if possible, something of the atmosphere of the Tower in Tudor days.

FORM OF THE LESSON.—A conducted tour.

APPARATUS.—A plan of the Tower for each child and a list of the personages connected with each of the spots to be visited.

MATTER.—(1) *What to look at in passing :*

(i) *The general view of the Tower from Tower Hill.*

(ii) *The place where stood the scaffold on which Sir Thomas More, Cardinal Fisher, and Philip Howard were executed.*

(iii) *The bed of the moat (now dry) as one crosses the bridge to the Byward Tower.*

(iv) *The castellated rampart to the left of the Byward Tower, where prisoners were sometimes allowed to "take the air," and where Elizabeth used to pace up and down when confined to the Tower by her sister Mary.*

(v) *The King's House, where Elizabeth lived during her "honourable captivity."*

(2) *What to examine at leisure :*

(vi) *The Traitors' Gate*—the ancient river-entrance to the fortress—and the steps up which the venerable Countess of Salisbury and Sir Thomas More, as well as the ill-fated Anne Boleyn, passed to imprisonment and death.

(vii) *The room above the entrance to the Bloody Tower, where Sir Walter Raleigh spent the first months of his imprisonment.*

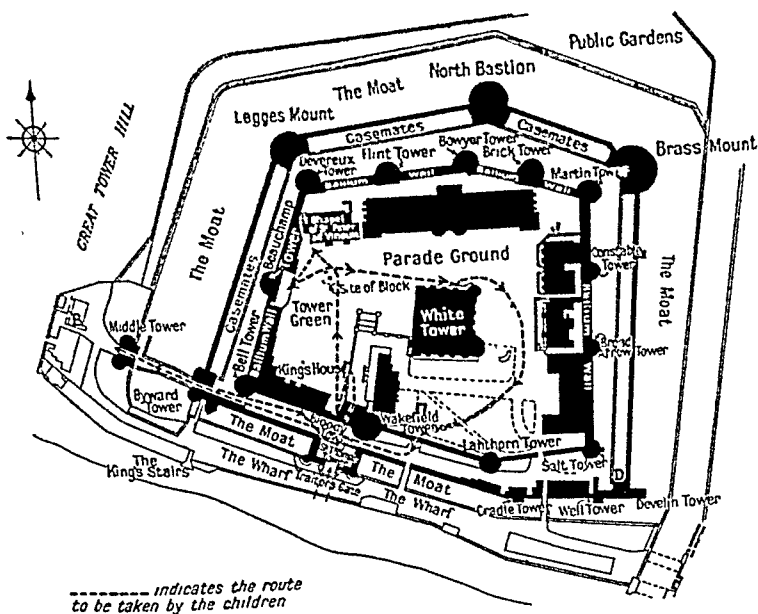
(viii) *Tower Green*, and especially the stone let into the ground at the north end, where the Countess of Salisbury, Anne Boleyn, Katherine Howard, and Lady Jane Grey met their deaths on the block.

(ix) *The Church of St. Peter ad Vincula*, where so many of the Tudor victims are buried.

(x) *The Beauchamp Tower*, where Lady Jane Grey and her husband, Lord Guilford Dudley, were imprisoned, as well as Philip Howard and many other martyrs.

(xi) *The Dungeons under the Keep, or "White Tower,"* where the instruments of torture were kept.

(xii) *The upper prison rooms of the Keep*, where Sir Walter Raleigh languished for thirteen years, and where Sir Thomas More and many other martyrs spent their last days on earth.



**METHOD.**—Let the children follow the route on their plans, and let them talk freely about the characters connected with each place. Help them, by suggestive questions and descriptive comments, to reconstruct the scenes of the past, and to enter into the feelings of each historical personage. Point out details: the inscriptions cut into the walls of the Beauchamp Tower, for instance, especially those of Philip Howard and other martyrs, and those of Lord Guilford Dudley and Elizabeth's favourite, Leicester. Show, too, the pitiful marks on the inner side of the door leading to the dungeons in the Keep, marks which show the fruitless efforts of captives to escape. Point out the portcullis of the Bloody Tower which disturbed the literary labours of Sir Walter Raleigh by its constant creaking; refer to the coal used by Sir Thomas More to write to his family when pen and ink were taken from him, etc. Before leaving the Keep, encourage the children to look out of the narrow windows and watch the warders in their Tudor costumes crossing the Green where the block once stood, so that they may drink in something of the atmosphere of the days when the whim of a despot might send a man to death.

For Notes for Students see next page.

## NOTES FOR STUDENTS

**SCOPE OF LESSON.**—Note that the lesson deals exclusively with the Tudor period, which the children are supposed to have been studying. A mass of interesting material connected with other periods has been deliberately omitted. It is a temptation to young teachers on an expedition of this kind to overcrowd the minds of the children with details, the result being that nothing stands out clearly, and the impressions formed are confused and transient. The children should know quite definitely before they set out *what they are to see* and *whom they are to hear about*.

**REMOTE PREPARATION.**—If the teacher foresees that the children will terminate their study of the Tudor period by a visit to the Tower, she can encourage them to note events and persons connected with it, and can stress scenes of which the children can later study the place-setting. As the time of the visit approaches, it might be well to divide the children into groups for special study.

One group could devote themselves to the Royal prisoners: Anne Boleyn, Katherine Howard, Lady Jane Grey; another to the political prisoners: the Countess of Salisbury, Sir Walter Raleigh, Lord Leicester, and Lord Guilford Dudley; and two or more groups could undertake the prisoners for conscience' sake: Sir Thomas More, Philip Howard, Robert Southwell, S.J., and other martyrs.

**IMMEDIATE PREPARATION.**—If the children are familiar with plan reading, they will be best prepared for *what they are to see* by a plan, and pictures. It would be well for the teacher to procure, on her preliminary visit to the Tower, as many copies as possible of *The Authorised Guide*. This little book provides, for two pence, a plan and pictures. The former could be enlarged and coloured for demonstration purposes. At the lesson immediately preceding the expedition, the teacher should go over every step of the proposed journey on a large plan, the children following on their smaller ones, and putting in the number of each stopping-place.

Let the children write the name corresponding to each number on a separate paper—for example, No. 10, the "Beauchamp Tower"—and let them look at the picture and try to visualise it in its correct position. Let them then make a list of the persons connected with each place, and let them talk about each person as he is named, recalling his story, so that it may be living and fresh in their memories when the time comes for the expedition.

**APPLICATION.**—When the visit is over, the children should be asked to write answers to questions framed to test: (1) their power of observation, and (2) their sympathetic and imaginative insight. These questions may be shown to them before the expedition, if the teacher deems it advisable,



THESE, then, are some examples of classroom procedure, and of those many "extra-mural" activities which originate in school. Reduced to their first principles and set down on paper they may appear rigid and formal, but this would be the case with the technique of every art; above all must it be so for the many-sided human art of teaching.

"Method is of the mind, and not of the subject treated," says Sir John Adams; nothing, therefore, can call for more independent thinking or more vigorous originality than the individual adaptation of theory to existing conditions of life. Time, too, is needed. Better far that time should be *expended, during the period of training, by the student* than wasted, later, by children suffering from the effects of unskilful handling.

The trained mind can be clear and yet not rigid, accurate and yet most human, efficient and none the less inspired. It is worth while then to devote attention to preparation for Teaching.

# A SHORT LIST OF REPRESENTATIVE BOOKS ON EDUCATIONAL THEORY AND METHOD

## For Teachers in Training

- MAHER. Psychology. Longmans, Green & Co.  
 WELTON. Psychology of Education. Macmillan & Co.  
 " Principles and Methods of Teaching. University  
 Tutorial Press.  
 RUSK. Introduction to Experimental Education. Longmans,  
 Green & Co.  
 " The Philosophic Bases of Education. University of  
 London Press.  
 NUNN. Education ; its Data and First Principles. E. Arnold.  
 VALENTINE. An Introduction to Experimental Psychology in  
 Relation to Education. University Tutorial Press.  
 FINDLAY. Foundations of Education. University of London Press.  
 BALLARD. Mental Tests. Hodder & Stoughton.  
 " The New Examiner. Hodder & Stoughton.  
 BAGLEY. The Educative Process. Macmillan & Co.  
 " Educational Values. Macmillan & Co.  
 ADAMS. The Evolution of Educational Theory. Macmillan & Co.  
 " Exposition and Illustration in Teaching. Macmillan  
 & Co.  
 " Modern Developments in Educational Practice. Univer-  
 sity of London Press.  
 " The New Teaching. Hodder & Stoughton.  
 EATON. Consider the Child. Longmans, Green & Co.  
 WARD AND ROSCOE. The Approach to Teaching. Bell & Sons.  
 DEWEY. The School and the Child. Blackie & Sons.  
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# INDEX

- Abstract ideas, 57, 105, 115, 131, 139  
 Accuracy, 79, 153  
 Activity of children, 73, 87, 119, 135, 137, 177  
 Adams, Sir John, 19, 187  
 Adaptability, 31, 95, 139, 151  
 Aim of lesson, 15, 87, 137, 153  
 Anderson, 100  
 Angles, 154  
 Arithmetic:  
   *Books on the teaching of*, 156  
   *Lessons and teaching notes*, 146-156  
 Assignments, 92, 94  
 Attention, 20, 73, 119, 129, 147, 167  
 Auditory memory, 20, 83, 85  
 Australia, 128  
 Bagley, 127  
 Ballads, 38, 41  
 Blackboard summaries, 17, 113, 156  
 Brooke, Rupert, 106  
 Browning, 104  
 Caldwell Cook, 81  
 Caterpillar, 142  
 China, 130  
 Class teaching, 26. See Table of Contents  
 Classical spirit, 98  
 Climate, 122, 123  
 Co-operation of children, 20, 22, 97  
 Colour, 38, 104, 126, 142, 168, 179  
 Columbus, 110, 111  
 Composition, 76 to 81  
 Concentration, 147, 168  
 Continuity of method, 73, 79, 83, 153, 181  
 Correlation, 14, 41, 77, 127, 178  
 Davis, V., 93, 125  
 Description, 42, 78  
 Design, 170, 171  
 Detail, Choice of, 113, 131, 186  
 Dictation, 85  
 Discipline, 12  
 Dramatic work, 30, 70, 90, 91, 105  
 Drawing:  
   *Books on the teaching of*, 173  
   *Lessons and teaching notes*, 166-173  
 Drudgery, 13, 29, 65  
 Ear training, 159  
 Effort, 24, 28, 67, 73  
 Elaboration of ideas, 87, 119, 125  
 English:  
   *Language lessons and teaching notes*, 76-87  
   *Literature lessons and teaching notes*, 90-108  
   *Schemes*, 36-43  
 Environment, 48, 113  
 Examples, 147, 149, 153, 155, 183  
 Expedition to Tower of London, 184, 185  
 Experimental work, 183  
 Expression, Power of, 69, 70, 71, 81, 137, 161  
 Eye, 55, 56, 59, 62, 135, 159  
 Folk tales, 80  
 Foresight, 19, 26, 27, 135, 143, 151, 153, 155  
 Form, 41, 96, 98, 107, 138, 161, 166  
 Form of lesson, 25, 69, 81, 87, 141  
 Free periods, 15, 176  
 Freedom, 12, 28, 69, 119, 131, 141, 143, 161, 177  
 Fricze, 172  
 Fruits, 138  
 Gardens, 126  
 Geography:  
   *Books on the teaching of*, 131  
   *Lessons and teaching notes*, 122-131  
   *Scheme*, 46, 47  
 Group leaders, 26, 67  
 Group work, 29. See Table of Contents  
 Habit formation, 18, 25, 29, 55, 73  
 Hand. See Touch  
 Handwork, 178  
 Heuristic work, 26. See Table of Contents  
 History:  
   *Books on the teaching of*, 119  
   *Lessons and teaching notes*, 110-119  
   *Scheme*, 44  
 Homer, 96  
 Hundred Years War, 116

- Idea. See Abstract ideas  
 Ideal, 11, 48, 60  
 Illustrations, 20, 112, 113, 124, 126, 128, 129, 131, 143, 183  
 Imagination, 87, 115  
 Individual work, 27, 28, 48. See Table of Contents  
 Influence of masterpiece, 43, 91, 101, 103, 108  
 Influence of teacher, 11, 26, 32  
 Inspirational teaching, 26, 58, 100, 108  
 Interest, 23, 43, 77, 119, 127, 131, 135, 167, 177
- Judgment, 58, 110, 113, 115, 131
- Knowledge, 23, 139
- Language :  
     *Lessons and teaching notes*, 76-87  
     *Scheme*, 42  
 Leaf and bud arrangement, 134  
 Learning, 11, 71, 73, 125  
 Lectures, 80, 81  
 Leisure, 22, 29, 101, 177  
 Literature :  
     *Lessons and teaching notes*, 90-108  
     *Schemes*, 36-43  
     "Look and Say" method, 62  
     Lyrics, three modern, 108
- "Macbeth" : *Scheme*, 39  
 Mannerisms, 12  
 Mathematics :  
     *Books on the teaching of*, 156  
     *Lessons and teaching notes*, 146-156  
 Matter of lesson, 16, 111  
 Memory, 23, 83, 85, 135, 177  
 Mental pictures, 69, 71, 107  
 "Merchant of Venice," 90  
 Method :  
     *Choice of*, 18  
     *Consciousness of*, 25, 73, 83  
     *Exposition*, 19  
     *Illustration*, 20  
     *Sequence of*, 21  
 Monastery, 112  
 Motive, 73  
 Music :  
     *Books on the teaching of*, 163  
     *Lessons and teaching notes*, 158-163  
 Musical intervals, 159
- Names, 86, 87, 97, 105, 125  
 Narrative Poem, 104  
 Nature Study :  
     *Books on the teaching of*, 143  
     *Lessons and teaching notes*, 134-143  
     *Scheme*, 49, 50  
 Nervous system, 23, 56
- Observation, 127, 134, 135, 142  
 Oral lessons, 26, 43. See Table of Contents
- Painting, 168  
 "Passing of Arthur," 36  
 Pastel drawing, 166  
 Pattern making, 170  
 Perception, 139  
 Phonic method, 64  
 Pictures. See Illustrations  
 Plant, Growth of, 140  
 Playway, 81  
 Plexed papers, 77  
 Poetry : *Lessons and teaching notes*, 98, 102-108  
 Practical details, 26, 155, 173, 179  
 Proportion in teaching, 17, 22, 139  
 Psychology, 18, 28, 55, 73  
 Puzzle instinct, 87
- Questions, 26, 29, 67, 101, 131, 135, 143, 185
- Rain poems, 102  
 Reading :  
     *Aloud*, 59, 60  
     *For content*, 57, 58  
     *Hygiene*, 56  
     *Lessons and teaching notes*, 62-73  
     *Mechanics of*, 54, 55, 64, 67  
 Reasoning, 26, 115, 125, 147  
 Records, 18, 176  
 Relief of England and Wales, 124  
 Responsibility, Sense of, 14, 176  
 Revolution of 1688, 114  
 Rhythm, 104, 129, 158, 161, 163, 171, 173
- Schemes of work, 36-51  
 Science lesson, 182  
 Scott, 92, 94  
 Script, 180, 181  
 Self-criticism, 32  
 Shakespeare, 39, 91  
 Shells, 136  
 Song, The teaching of a, 160  
 Sound and symbol, 55, 65  
 Speech training, 31, 59, 67, 71, 79, 81

- Spelling : *Lessons and teaching notes*, 82-85  
Spontaneity, 33, 81  
Standard of achievement, 73  
Stevenson, 40  
Study, methods of, 28, 72, 73, 83  
Subtraction, 146, 148  
Suggestion, 30, 91, 135, 143, 167  
Syllabus, 13. See Schemes  
Symbols, 65, 151  
Taste, 11, 43, 79, 91, 101  
Teaching, 5, 7, 11, 31, 125  
Tests, 28, 48, 57, 60, 77, 87, 93  
Thought, 85, 151, 159, 163  
Time, use of, 12, 17, 23, 43  
Time in music, 158, 162  
Touch, 20, 135, 139  
Transcription, 83  
Tudor England, 118  
Variety of work, 13, 20, 58  
Visual memory, 20, 169, 183, 185, 187  
Vocabulary, 57, 67, 73, 77, 81, 85, 137  
Will, 24  
Word lessons, 42, 45, 76, 86  
Writing, 180, 181

25983